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# Noite na Repartição

## ( Night in the Office )

Opera ( or Musical Fable ) in One Scene for Dubbed Puppets, a Tenor on-stage  
and a Chamber Ensemble

Music Composed by **Marcus Alessi Bittencourt**

Libretto by Carlos Drummond de Andrade  
( taken by the composer from the poet's book " A Rosa do Povo " )



## **IMPORTANT NOTES**

( Please don't proceed without reading them )

- ➔ All important markings in the score that are not marked in the common Italian names or in English are translated in this copy of the score to English. In addition to this I provided you with a thorough list of all percussion instruments used, with the names translated and explanations of the abbreviations I used in the score as well as information on how to play them. The first page of the score informs about the abbreviation I used for the remaining instruments.
- ➔ I provided you with SUBTITLES ( I apologize for my naive translation ) in order to allow you to follow the plot. The subtitles always appear at the top of the page, except when a second system on a page or sheer lack of space required me to place them at the bottom of the page. This last occasion is always marked in the score with a down arrow placed at the top. Also a summary of the plot is available on the subsequent pages.
- ➔ From pages 1 to 33 both Clarinet and Bass Clarinet lines are TRANSPOSED ( this meaning that they sound a major second below written. After writing more than thirty pages I realized that if I presented the full score of the work in C ( as they sound ) and then transpose only part scores of the clarinets, this would be a thousand times more convenient for both composer and conductor. So, from pages 34 to the end, both clarinets sound AS WRITTEN !! I apologize for this first pages that are transposed . Actually, I am correcting this feature in the new edited version of this score that I am trying to prepare.

Thank you for your kind attention.

Marcus Alessi Bittencourt



## Some Information About the Structure of the Work

This Opera was written between December 1995 and December 1996. The poem used almost literally as the libretto was taken from a book by one of the great Brazilian modernist poets : Carlos Drummond de Andrade. It is his " A Rosa do Povo " ( The Rose of the People ) of 1945.

The structural design was based on the one used in the poem. Two harmonic sequences were constructed, one to symbolize the " horrible life " and one to symbolize the desire — in a somehow naive way — for a " good life ". The brief introduction exposes the first harmonic grouping. Then four monologues follow. The Officer's monologue happens first, where a long harmonic progression is presented, this progression being formed first from developing the first harmonic group and then the second group. At the end of the monologue, as a bridge to the next monologue, the first phrases of the ending monologue are exposed again. This construction tries to parallel the construction of the monologues in the poem itself. The next monologues are designed as variations of this initial one, the last one ( the Spider's ) also serving as a bridge to the next section. A long development follows, as the characters quarrel. This development is punctuated by two main episodes : the Booze Bottles' song and the Telephone's song. As the Broom interrupts the quarreling, a violent instrumental Interlude follows, were a spiral structure — constructed with fragments from the previous materials played by the instruments — develops, struggling to get shorter and shorter, until a sudden cut gives way to the appearance of the Dove. Its monologue — the longest of all — works developing the second harmonic group. The Opera ends with a chord that is a combination of all the notes of all the chords present in the second harmonic group. Actually, one might say that from the beginning of the Opera, the first harmonic group — the " terrible life " — starts in a raw, defined form and then as the opera goes towards its end this first group progressively dissolves, getting out of focus. The contrary happens to the second group, it starts out of focus and arrives at the end of the Opera in a raw, defined format.

For some characters a different specific instrumental timbric relation was associated. For all of them, different instruments act as soloists within the main ensemble, and/or the main ensemble behaves in a different manner. The Administrative Officer is presented by a crude soup of all instruments, plus Bass Drum and Tam-tam, confuse and indiscernible as the Officer's mind. The Paper is presented by a trio of Clarinet, Bass Clarinet and Snare Drum. The Door is presented by the trombone, triangle beaten with a wooden beater, tomtoms, Lion's Roar, piano and violoncello. The Spider by a contrapuntal ensemble plus two suspended cymbals, crotales and wood chimes. The Silverfish by trombone, reco-reco and violin. The Dove sings against the whole ensemble, this time treated in a far more elegant way than the Officer's one.



## Summary of the Opera

The curtain opens. An Administrative Office is alone working late at night in an office filled with filers, processes everywhere and tables with immense paper piles. Desperate, the Officer starts blaming the paper for turning his life into such a torment. He dreams of having a good life and being a real man.

The paper gets life and replies to the Officer. It claims that the man enslaved and corrupted it. The Paper dreams of being independent and tries to crush the Officer, that tries to protect himself going behind a door.

The door gets life and starts complaining of its life. It starts to consider being remodeled and turned into several other things. Finally it decides that the best would be to be turned into a stone. A spider — that was trying to climb the door — orders the Door to stop moving, otherwise it wouldn't be able to go to the ceiling to spin a cobweb and earn its living. The Spider claims to be the saddest of all living beings. That's when the Officer disagrees and replies that he is the number one, the saddest among the saddest. He couldn't even get drunk.

That's the cue for living booze bottles to appear and start harassing him, trying to convince him to get drunk. The man replies that he has never learned how. The Paper mocks at him pointing absurd articles in the legislative code that allowed one to drink. The Silverfish — that was chewing a book — laughs at the Officer and calls him stupid. The Booze Bottles sing a merry song and then try to tempt the Officer again. The Spider doesn't seem interested. The Officer argues that in order to be able to drink one has to be in love. The Paper starts mentioning an article about love and the Silverfish calls the man a zebra.

The telephone rings and then sings about the disgracefulness of love. The Silverfish suggests that the man should skip the work to go out with women.

The Officer concludes that Love and Death are only certificates ratified on paper and tries to shoot himself. A broom interrupts the discussion and starts sweeping the office violently.

This is the instrumental interlude. The Door falls screaming, the Bottles are broken and liquids of eighty colors are spilled. The Officer starts working crazily taking the processes on the table in the right throwing away the first one and putting the remaining ones on the table in the left. Then he takes the processes on the table in the left and starts putting them on the table in the right, always throwing away the first paper in the pile. Then he starts everything over again and again, *ad infinitum*. A dove emerges from one of the broken bottles and starts floating in the air, bathed in soft light.

The Dove then sings a long monologue urging them all to get together and understand life. The Dove addresses every character telling them how to behave. The conclusion : That everything turns into a beautiful thing, a fair thing. All things and animals excited claim for a beautiful thing and surround the Officer. The Silverfish — incorrigible as it is — continues with its mockings.

The Administrative Officer gets up, his gray clothing falls and a white one, a bright one appears. He suddenly wins the human condition. He asks : " A beautiful thing ? ".

The curtain falls.



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( Night in the Office )

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Libretto by Carlos Drummond de Andrade ( taken by the composer from the poet's book " A Rosa do Povo " )

## Dramatis Personae

O Oficial Administrativo

( The Administrative Officer ) - Tenor

O Papel

( The Paper ) - SATB Choir ( minimum required : 3 Sopranos, 3 Altos, 3 tenors,  
4 basses. The basses should always be in an even number )

A Porta

( The Door ) - Bass

A Aranha

( The Spider ) - Contralto

Os Álcoois

( The Booze Bottles ) : singing with cartoon voices or  
singing microphoned with a distortion device.

— O Coquetel ( The Cocktail ) - extension : A3 to Db5

— A Garrafa de Uísque ( The Whiskey Bottle ) - extension : C3 to E4

— O Garrafão de Cachaça ( The Cachaça Bottle ) - extension : Ab2 to C#4

A Traça

( The Silverfish - or The Bookworm ) - cartoon voice - extension : E3 to G4.

O Telefone

( The Telephone ) - Parallel Trio ( 1 Contralto and 2 Sopranos )

A Vassoura Elétrica

( The Electric Broom ) - Spoken role.

A Pomba

( The Dove ) - Soprano

## The Chamber Ensemble

Flute ( Doubling with Piccolo )

Bb Clarinet

Bb Bass Clarinet ( low Bb required )

Trombone with Bb-F device

1 Percussionist

Piano

Violin

Acoustic Guitar ( amplified )

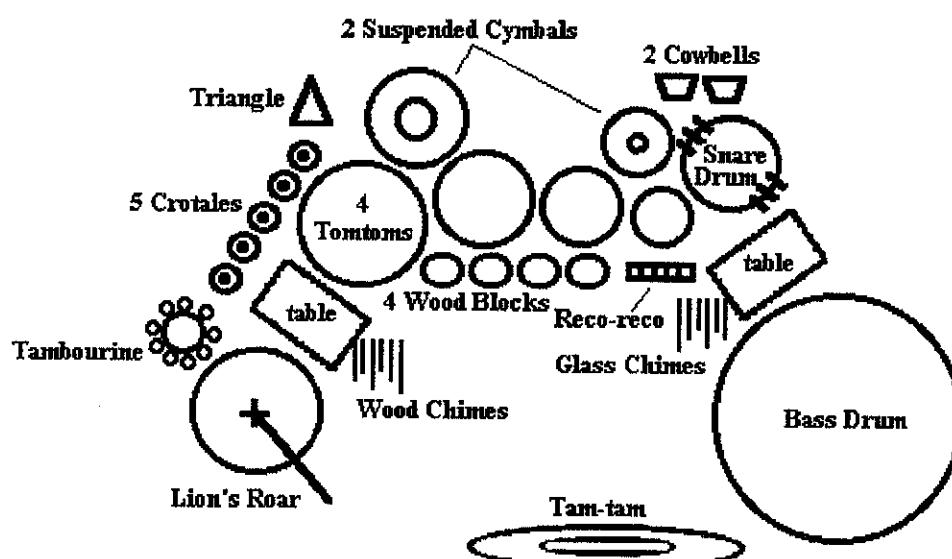
Violoncello



### LIST OF PERCUSSION INSTRUMENTS AND INFORMATION CHART

| English Name                   | Portuguese Name  | Abbreviation Used  | Special Notation or Features   |
|--------------------------------|------------------|--------------------|--|
| Triangle                       | Triângulo        | trg.               | It is sometimes played with a wooden beater, sometimes with a metal one, as specified in the score. Use the handle of a stick as the wooden beater.  |
| 5 Crotales                     | Crotales         | Cr. or             | The chords are played using a metal bar like this :  |
| 4 Tomtoms                      | Tomtoms          | tts.               | Played with timpani sticks.  |
| Glass Chimes                   | —                | —                  | Heads with arrows are used in order to indicate that the chimes are hitting each other. Sometimes a small appoggiatura indicates that the chimes are to be fully stopped ( closed ).   |
| Wood Chimes                    | —                | w. chms.           | Heads with arrows are used in order to indicate that the chimes are hitting each other. Sometimes a small + on a common note head is used to indicate that the chimes are to be fully stopped ( closed ).  |
| 4 Wood Blocks                  | —                | wb.                | For the passage on ms. 415 to 430 use just the lowest one.   |
| Snare Drum                     | Caixa-Clara      | Cx.Cl.             | Always release the snare when it is NOT being played in order to prevent unwanted vibrations.  |
| Bass Drum                      | Bumbo            | G.T.               | The Bass Drum is to be laid horizontally and the rolls are ALWAYS to be played with timpani sticks.  |
| Tamtam                         | Tamtam           | —                  | When it's played together with a Bass Drum roll, use timpani sticks.   |
| Lion's Roar                    | Rugido do Leão   | L.R.               | —  |
| 2 Suspended Cymbals            | Pratos Suspensos | Cy. or<br>or prato | When indicated place a common screw hanging on a string tied to the dome so that it makes a vibrating noise when the cymbal is played. Whenever the symbol  is used it means that the cymbal is to be struck with the point of a metal beater on the dome of the cymbal. |
| ( it's a kind of metal guiro ) | Reco-Reco        | reco               | The handle of a stick may be used to scratch the Reco.   |
| 2 Cowbells                     | —                | cw.bells           | Beaten with the same crotale chord beater.   |
| Tambourine                     | Pandeiro         | tbr.               | The tambourine is NOT to be held by the hand. It is MOUNTED.   |

### SUGGESTED POSITION FOR THE PERCUSSION SET



When the chimes are not being used, lay them on the ground or on a bench, so that they can't make any noise.

| Different Beaters Used             |
|------------------------------------|
| Snare Drum sticks                  |
| Timpani sticks                     |
| Heavy bass drum and Tamtam mallets |
| Metal beater                       |
| Special "T" metal beater           |
| Double-bass bow                    |

All instruments are played with the usual beaters, EXCEPT in those cases described above.



# Noite na Repartição

versos de  
Carlos Drummond de Andrade

Lento

$\text{F} = 100-104$

Flute

Handwritten musical score for the first section of the piece. It includes parts for Flute, Clarinet, Bass Clarinet, Trombone, Percussion, Piano, Violin, Amplified Guitar, and Violoncello. The score uses various time signatures (e.g., 3/4, 7/4, 9/8) and includes dynamic markings like  $\text{f}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mp}$ , and  $\text{ppp}$ . The title "Noite na Repartição" is at the top, and the composer's name "Marcus Alessi Bittencourt" is in the top right.

Op. 7

Marcus Alessi Bittencourt

Continuation of the handwritten musical score for the remaining instruments: Percussion, Piano, Violin, Amplified Guitar, and Violoncello. The score shows measures 1 through 33, with specific dynamics and performance instructions like "tambor" and "pizz." markings.

→ Warning: Until page 33 both Clarinets are transposed.

This means that they sound a major second below written.

From page 34 on both are written in C, as they sound.  
Their part scores should be in Bb throughout.

→ Accidentals carry through the measure.

7

Fl

C Bb

Cl Bb

Tb

Perc.

p

Vcl

Vla. El

Vc

7

Fl

C Bb

Cl Bb

Tb

Perc.

p

Vcl

Vla. El

Vc

(curtain opens slowly)

11

c  
Bb

cello  
Bb

piano  
pp  
Lentamente

11 8

13 5  
4  
11 8

piano

14

c  
Bb

piano

14

20

c  
Bb

piano

20

26

Fl  $\left(\begin{matrix} 3 \\ 4 \end{matrix}\right)$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  fffff

C Bb  $\left(\begin{matrix} 3 \\ 4 \end{matrix}\right)$  -  $\frac{5}{8}$  #  $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{4}{4}$  o fffff

Utx Bb  $\frac{7:3}{4}$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  fffff  $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{7}{4}$  f

Tb  $\frac{7:3}{4}$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  b o fffff  $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{7}{4}$  f

perc.  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  tamtam  $\begin{matrix} \text{o} \\ 7 \end{matrix}$   $\begin{matrix} \text{G.I.} \\ \# \text{o} \end{matrix}$  sfz  $\begin{matrix} \text{sfz} \\ \# \end{matrix}$   $\begin{matrix} \text{sfz} \\ \# \end{matrix}$

pi  $\left\{ \begin{matrix} \text{mf} \\ \frac{3}{4} \end{matrix} \right.$   $\left. \begin{matrix} \text{mf} \\ \frac{5}{8} \end{matrix} \right.$   $\left. \begin{matrix} \text{f} \\ \frac{4}{4} \end{matrix} \right.$  fffff

official administrative officer  $\frac{7:3}{4}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{5}{8}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{4}{4}$  fffff  $\frac{7}{4}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{5}{8}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{4}{4}$  fffff

adminis- tive,  $\frac{7:3}{4}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{5}{8}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{4}{4}$  fffff  $\frac{7}{4}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{5}{8}$   $\begin{matrix} \text{z} \\ > \end{matrix}$   $\frac{4}{4}$  fffff

Vl  $\left(\begin{matrix} 3 \\ 4 \end{matrix}\right)$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  #  $\begin{matrix} \text{z} \\ > \end{matrix}$  f b o fffff

Vcl El  $\left(\begin{matrix} 3 \\ 4 \end{matrix}\right)$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  fffff

Vc  $\frac{7:3}{4}$  -  $\frac{5}{8}$  -  $\frac{4}{4}$  b o fffff  $\frac{7}{4}$   $\begin{matrix} \text{z} \\ > \end{matrix}$  f  $\begin{matrix} \text{z} \\ > \end{matrix}$  f

26

THE ADMINISTRATIVE OFFICER:

Paper,

I breathe you in my room's night,

30

Fl  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{4}{4}$  ff  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

Tb  $\frac{5}{8}$  -  $\frac{2}{4}$  f  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

ClBx  $\frac{7}{8} \frac{2}{4}$  f  $\frac{2}{4}$  f  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

Tb  $\frac{7}{8} \frac{2}{4}$  f  $\frac{2}{4}$  f  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

Prc  $\frac{5}{8} \frac{2}{4}$  f  $\frac{2}{4}$  f  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

{  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{4}{4}$  -

of. Ad.  $\frac{5}{8}$  f Pa — pa!,  $\frac{2}{4}$  -  $\frac{4}{4}$  mf res-pi-ro-te na noi-te de meu quar — to,

Sop  $\frac{5}{8}$  f  $\frac{2}{4}$  f  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

Vcl  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{4}{4}$  -

1c  $\frac{7}{8} \frac{2}{4}$  f  $\frac{2}{4}$  f  $\frac{4}{4}$  H.  $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$   $\uparrow \uparrow \uparrow \uparrow$

In the soap you touch my body, in the water I drink you.

Handwritten musical score for orchestra and choir. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Vla), Cello (C), Double Bass (Bass), Trombone (Trb.), Tuba (Tub.), Percussion (Perc.), and Chorus (Coro). The score consists of two systems of music. The first system starts with a treble clef, 3/4 time, and a key signature of one sharp. It features various rhythmic patterns, dynamic markings like *mf*, *f*, and *p*, and performance instructions such as slurs and grace notes. The second system begins with a bass clef, 3/4 time, and a key signature of one sharp. It includes lyrics in Portuguese: "no sa-bão pas-sas a meu cor — po, ha á-gua eu te be —". The score concludes with a final dynamic marking of *f*.

But until when, yes, until when will I taste you

Fl 36

C Bb

lbbx Bb

Tb

Perc.

p: 9:

of. A1:

Vl

Vla. Ee

Vc

*Mas a-té quan-do, sim, a-té quan-do te pro-va-rei*

36

as my only meal?

I love you and you

40

Fl. 5 3 7 1 3 4  
mp > >

C. Bb. 5 3 7 1 3 4  
mf > > p

cbx. Bb. 5 3 7 1 3 4  
mf > > p

Tb. 10 5 3 7 1 3 4  
mf > > p

perc. 5 3 7 1 3 4  
mf > > p

p. 5 3 7 1 3 4  
mf > > p

Al. 5 3 7 1 3 4  
mf Eu te a mo e tu me des  
uni ca am bro si a ?

Vcl. 5 3 7 1 3 4  
p

Vla. El. 5 3 7 1 3 4  
mf > > >

Vc. 5 3 7 1 3 4  
40 > > p

destroy me. I hug you and you tear me apart. I kiss you,

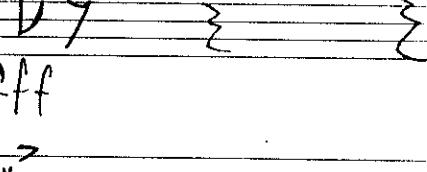
This only means  
that the same previous  
chord is struck again

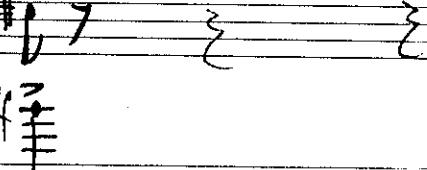
I love you, I hate you, I need you, paper, paper, paper !!

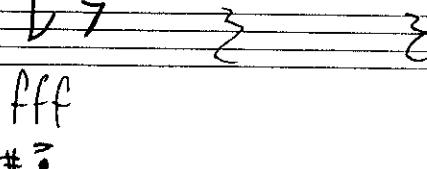
A handwritten musical score for orchestra, page 45. The score consists of six systems of music, each with multiple staves for different instruments. The instruments include strings (Violin 1, Violin 2, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The score is written in various time signatures (e.g., common time, 10/8, 7/8, 9/8) and includes dynamic markings like ff, f, mf, cresc., and decresc. The vocal part features lyrics in Spanish: "inf amo-te, de-tes-to-te, pre-ci-so de ti, pa-pel, pa-pel, pa-". The score is filled with complex rhythmic patterns, including triplets and sixteenth-note figures.

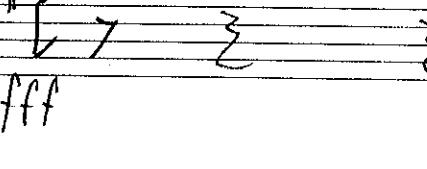
Ungrateful,

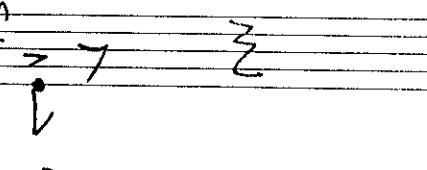
48

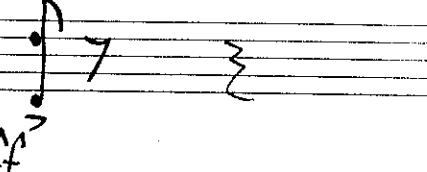
F<sub>L</sub> 

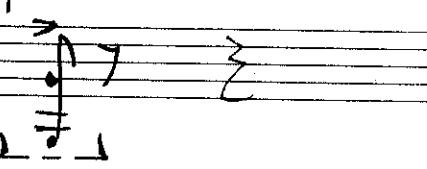
C<sub>Bb</sub> 

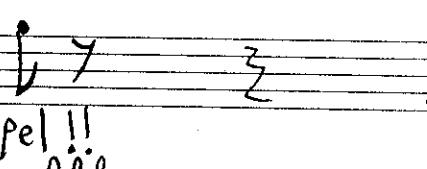
cello B<sub>b</sub> 

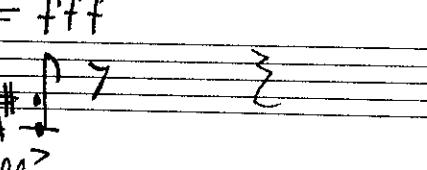
T<sub>b</sub> 

perc. 

P 

V<sub>B</sub> 

A<sub>d</sub> 

V<sub>E</sub> 

V<sub>C</sub> 

mp In ————— gra — to ,

*motto legato*

49

You read me without deciphering me.

51

Fl

C  
Bb

Alto  
Bb

Tb

pclc.

p  
pi

of.  
Ad.

les em mim sem me de-ci-fra — res

Vl

Vla.  
El

Vc

51

This page contains six staves of handwritten musical notation. The first five staves are aligned vertically, each with a clef, key signature, and time signature (3/4). The sixth staff is aligned with the fifth staff. The vocal line (Admetus) includes lyrics: 'les em mim sem me de-ci-fra — res'. Various dynamics and performance instructions are included, such as 'forte', 'piano', 'sforzando', and 'tambam' with a curved arrow pointing to a note. The page number '51' appears at the top left and bottom left.

My son's dead body

54

Fl  $\frac{2}{4}$

C  $\frac{2}{4}$

Obx/Bb  $\frac{2}{4}$

Tb  $\frac{2}{4}$

Pn.  $\frac{2}{4}$

pi  $\frac{2}{4}$

Op. Ad.  $\frac{2}{4}$

Vcl. El.  $\frac{2}{4}$

Vc  $\frac{2}{4}$

Fl  $\frac{2}{4}$

C  $\frac{2}{4}$

Obx/Bb  $\frac{2}{4}$

Tb  $\frac{2}{4}$

Pn.  $\frac{2}{4}$

pi  $\frac{2}{4}$

Op. Ad.  $\frac{2}{4}$

Vcl. El.  $\frac{2}{4}$

Vc  $\frac{2}{4}$

*pp flatterzunge*

*pp flatterzunge*

*pp flatterzunge*

*mf ordinario*

*pp*

*p*

*cor po de meu fi-*

*pp sul ponticello*

*(3) ordinario mf*

*pp sul ponticello*

*(3) ordinario f*

was wrapped in paper,

In

57

l

ff ordinario

ff ordinario

ff

mf ff pp mp

mf ff pp mp

f ff pp mp

mf ff pp mp

G.T. mf ff pp mp

Handwritten musical score for guitar, featuring six staves of music with the following characteristics:

- Staff 1:** 4/4 time, dynamic ff, 3/8 time, 4/4 time.
- Staff 2:** 4/4 time, dynamic (f), lyrics "lho es-ta-va-q-mar-ta-ha-de-pa-pel", dynamic ff, 3/4 time, dynamic p em.
- Staff 3:** 4/4 time, dynamic ff, 3/4 time, dynamic mf, 3/4 time, dynamic pp <sup>su</sup> ponticello, 3/4 time, dynamic mp.
- Staff 4:** 4/4 time, dynamic ppp #, dynamic rasgueado, 3/4 time, 3/4 time.
- Staff 5:** 4/4 time, dynamic ff, 3/4 time, 3/4 time, dynamic mf, 3/4 time, dynamic pp <sup>su</sup> ponticello, 3/4 time, dynamic mp.

paper the clothes and toys slept, in paper the

160

Fp       $\frac{2}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

RJ       $\frac{2}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Cb       $\frac{9}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Bb       $\frac{9}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Tb       $\frac{9}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

pno.       $\frac{4}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

pi       $\frac{4}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Flute parts (Fp, RJ, Cb, Bb, Tb) play eighth-note patterns. Pno. and pi provide harmonic support. Measure 160 ends with a forte dynamic.

Flute parts (Fp, RJ, Cb, Bb, Tb) play eighth-note patterns. Pno. and pi provide harmonic support. Measure 160 ends with a forte dynamic.

Flute parts (Fp, RJ, Cb, Bb, Tb) play eighth-note patterns. Pno. and pi provide harmonic support. Measure 160 ends with a forte dynamic.

Vcl       $\frac{4}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Vcl       $\frac{4}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Vcl       $\frac{4}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Vcl       $\frac{4}{4}$        $\frac{3}{4}$        $\frac{2}{4}$

Violin parts (Vcl, Vcl, Vcl, Vcl) play eighth-note patterns. Measures 161-162 show melodic lines with lyrics: "pa-pel dor-mi-am" and "as nov-pase bin-que-dos, em pa-". Dynamics range from pp to ff.

wedding sweets were laid.

In big

folders the rivers, the pathways let themselves run, and the carriage

Atenção: multiplicidade de compassos.

三

**Fl**  
 66 66a 67 
  
**C Bb**  
 66 66a 67 
  
**Vcl Bb**  
 66 66a 67 
  
**Tb**  
 66 66a 67 
  
**perc**  
 66 66a 67 
  
**Pi**  
 66 66a 67 
  
**OP Ad.**  
 66\* 67 
  
**Vl**  
 66 66a 67 
  
**Vcl El**  
 66 66a 67 
  
**Vc**  
 66 66a 67

spins over a puffy ground, blue and white,

Fl. 69

F. cresc. poco a poco al fff

Cp.

Bb. cresc. poco a poco al fff

Cb. cresc. poco a poco al fff

Bb. cresc. poco a poco al fff

Tb. cresc. poco a poco al fff

perc.

pi. cresc. poco a poco al fff

of. Ad. f num cresc. chão

Vl. sol ponticello 3 ordinario cresc. poco a poco al fff

Vla. E. fff martellato

Vc. cresc. poco a L 3 ordinário

of written paper.

Enough !!

Enough!!

Fl: 75 | | - | - | 
  
 Ob B<sub>b</sub>: | | - | - | 
  
 Ob B<sub>b</sub>  
B<sub>b</sub>: | | - | - | 
  
 Tb: | | | - | - | 
  
 perc: | - | | - | - | 
  
 Pi: | - | | - | - | 
  
 Of.  
Ad.: | - | | - | - | 
  
 Vcl: | | | - | - | 
  
 Vcl: | - | | - | - | 
  
 Vc: | | | | |

I want meat, fruit, glittering

81

Fl 5 3 4 2

C Bb 5 3 4 2

Cl bx Bb 5 3 4 2

Tb 7:5 3 4 2 4

perc 5 3 4 2

Pi 5 3 4 2

Oft. Ad. 5 3 4 2

Vl 5 3 4 2

Vla. El 5 3 4 2

Vc 5 3 4 2

*p* Que-ro car-ne , *mf* fru-tas , *p* vi — daa-

*f* > *mf* > *mf* > *mf* > *mf* >

*mf* > *p*

*p*

life.

I want to grab some females,

Handwritten musical score for orchestra and choir, page 86. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Bb), Cello (Cbx), Trombone (Tb), Percussion (Perc), Piano (Pi), Oboe (Of.), Alto (Ad.), Violin (Vl), Viola (Vla), and Cello/Bass (Vc). The score consists of two systems of music. The first system starts with a flute melody over a bassoon harmonic background. The second system begins with a piano harmonic progression. The vocal parts (Ad., Of., Vl, Vla, Vc) enter with lyrics in the second system. The score uses various dynamics (p, mp, f, ff) and performance instructions like "dolce". Measure numbers 1 through 10 are indicated above the staves.

Flute (Fl) part:

Clarinet (Cl) part:

Bassoon (Bb) part:

Cello (Cbx) part:

Trombone (Tb) part:

Percussion (Perc) part:

Piano (Pi) part:

Oboe (Of.) and Alto (Ad.) parts:

Violin (Vl) part:

Viola (Vla) part:

Cello/Bass (Vc) part:

To go to the market, to the Araguaia river, to Lore.

91

Fp      -      -      7 7 f      3 3 #

Bb      2 4 R Y. > # mf      7 8 f      3 4 #

UBA Bb      2 4 R Y. > # mf      7 8 f      3 4 #

Tb      2 4 R Y. > # mf      7 8 f      3 4 b

perc.      2 4 -      7 8 -      3 4 3 3 G.T. fppp f

pri.      2 4 -      7 8 mfp      7 8 ff Sfz      3 4 b b mf

of A.      2 4 7 # mf ir oo mer ca do,      7 8 f ao A ra guai a,      3 4 7 b b oo a mor.

Vcl      2 4 3 7 # f f f f f f f f f f f f f f

Vcl Ecl      2 4 3 7 # f f f f f f f f f f f f f f

Vc      2 4 3 7 # f f f f f f f f f f f f f f

95

Fl. 2 5 7  
4 8 8

C Bb. 2 5 7  
4 8 8

ClbX Bb. 7 2 5 7  
4 8 8 8

Tb. 7 2 5 7  
4 8 8 8

Perc. 2 (F.T.) 5 7  
4 f p 8 8

p. 7 5 7 7  
4 ff 8 8 8 8

notto apassionato.

O. Ad. 2 5 7 7  
4 8 8 8 8 8

Vcl. 2 5 7 7  
4 8 8 8 8 8

Vla. E. 2 5 7 7  
4 8 8 8 8 8 8

Vcl. 2 5 7 7  
4 8 8 8 8 8 8

I want to hold human hands, to see human bodies, to speak

98

Fl.  $\frac{3}{4}$  3 3 3 | 2 4 1 b 3 4 | 3 4 | 3 4 | 2 4 | 5 8 1 b | cresc.

Q. Bb.  $\frac{3}{4}$  3 p 2 4 | 3 4 | 3 4 | 2 4 | 5 8 1 b | cresc.

Cb. Bb.  $\frac{7}{4}$  3 b d 2 4 | 3 4 b d | 2 4 | 5 8 1 b | cresc.

Tb.  $\frac{7}{4}$  3 p 2 4 | 3 4 b d | 2 4 | 5 8 1 b | cresc.

Perc.  $\frac{3}{4}$  - | 2 4 | 3 4 | 2 4 | 5 8 -

p.  $\frac{3}{4}$  - | 2 4 | 3 4 | 2 4 | 5 8 | imp. 3 8 1 b | cresc.

Of. A1.  $\frac{3}{4}$  3 3 3 | 2 4 1 b 3 4 | 3 4 | 2 4 | 5 8 1 b | - ro pe gar em mão de gente ver corpo de gente fa lar lin

Vcl.  $\frac{3}{4}$  3 3 3 | 2 4 1 b 3 4 | 3 4 | 2 4 | 5 8 1 b | cresc.

Vln. E.  $\frac{3}{4}$  - | 2 4 | 3 4 | 2 4 | 5 8 -

Vcl.  $\frac{3}{4}$  - | 2 4 | 3 4 | 2 4 | 5 8 -

98

human tongues, to forget the codes, I want

I want

103

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  ff

C.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

Tb  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

Perc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$  ff *pianissimo* *crescendo M → the bigger one*

Pi.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

DF.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

A.I.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

Vl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

El.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

Vc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  ff  $\frac{#}{4}$

*- gva de gente, o bli-vi-ar os cō-digos, que — ro*

To kill the DASP,

I want to burn

Handwritten musical score for orchestra and choir, page 107. The score consists of ten staves. The instruments include Flute (Fl), Clarinet in B-flat (Cl Bb), Cello/Bassoon (Cbx BL), Trombone (Tb), Percussion (perc.), Piccolo (Pi), Alto (Alto) with lyrics "ma — tar o Dasp," and "que-roin-ci-ne —", Violin (V1), Double Bass/Evil Queen (Vcl/EQ), and Bassoon (Vc). The score features various dynamics (mf, f, mf, p), articulations (accents, slurs), and performance instructions (trum, sfz). The vocal part includes melodic lines and harmonic chords. The score is written on five-line staff paper.

107

Fl

Cl B<sub>b</sub>

Cbx BL

Tb

perc.

Pi

Al.

V1

Vcl/EQ

Vc

ma — tar o Dasp,

que-roin-ci-ne —

107

the asbestos files.

Flute (Fl) part:

Clarinet (Cl) part:

Bassoon (Bb) part:

Oboe (Ob) part:

Bassoon (Bb) part:

Trombone (Tb) part:

Percussion (perc.) part:

Piano (Pi) part:

Oboe (Ob) part:

Alto (Ad.) part:  
tar os ar-quivos de am-i-an-to.

Violin (Vl) part:

Cello (C) part:

Bassoon (Bb) part:

I am

a

Handwritten musical score for orchestra and piano, page 29. The score consists of ten staves. The instruments are: Flute (Fl), Clarinet (Cl), Bassoon (Bb), Bass Trombone (Btr), Trombone (Tb), Percussion (Perc.), Piano (Pi), Oboe (Oboe), Alto (A), Violin (Vl), Viola (Vla), and Cello (C). The score is in common time, with measures numbered 116. The key signature changes frequently, including 5/8, 7/8, and 9/8. Dynamic markings include f, ff, fff, pp, mf, and sforzando (sfz). Articulation marks like tr (trill), b (bend), and various slurs are present. The piano part includes a section labeled "tomtom" with dynamic fff and performance instruction "con bravura". The score concludes with a forte dynamic fff and a piano dynamic pp.

man ,

or at least,

I want

119

Fl. (3) 3 2 - 3 2 - 3 2 - 3 2 -

O. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Bb. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Cl. Bb. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Tb. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Pno. (3) 3 2 - 3 2 - 3 2 - 3 2 -

p. (3) 3 2 - 3 2 - 3 2 - 3 2 -

of. Ad. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Vcl. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Vla. E2. (3) 3 2 - 3 2 - 3 2 - 3 2 -

Vc. (3) 3 2 - 3 2 - 3 2 - 3 2 -

to be one of them !!

A handwritten musical score for orchestra and choir, page 31. The score consists of ten staves of music. The instruments and voices include: Flute (Fl), Bassoon (Bb), Trombone (Tb), Percussion (Per.), Piano (Pi), Alto (Al.), Tenor (T.), Bass (B.), and Chorus (Vc). The tempo is marked as 124 BPM. The score features various dynamics such as *f*, *ff*, *p*, and *mf*. Measure numbers 1 through 8 are indicated above the staves. The vocal parts (Al., T., B.) have lyrics written below them. The first staff (Fl) has a dynamic *ff* at the beginning. The second staff (Bb) has a dynamic *ff* with a crescendo line. The third staff (Tb) has a dynamic *ff*. The fourth staff (Per.) has a dynamic *mf* with a fermata. The fifth staff (Pi) has a dynamic *ff*. The sixth staff (Al.) has a dynamic *f* and the lyrics "de-les !!". The seventh staff (T.) has a dynamic *ff*. The eighth staff (B.) has a dynamic *ff*. The ninth staff (Vc) has a dynamic *f*.

**F1**  
 126  
 $\frac{3}{4}$

**C**  
 $\frac{3}{4}$

**BbX**  
**Bb**  
 $\frac{3}{4}$

**Tb**  
 $\frac{3}{4}$

**perc.**  
 $\frac{3}{4}$

**pis.**  
 $\frac{3}{4}$

**of.**  
**Ad.**  
 $\frac{3}{4}$

**Vcl**  
 $\frac{3}{4}$

**Vla**  
**El**  
 $\frac{3}{4}$

**Vc**  
 $\frac{3}{4}$

Fl. 130

Fl. *mf*

Cl. B♭ *sforz p*

Cel. B♭ *p*

Tb. *mf*

Perc. *(tom-tom)* *p*

*(gong) (ppp)*

Pi. *mf*

Vcl. *mf*

Vcl. *ff*

Vc. *mf*

(Warning: From this page on both clarinets are notated in E, as they sound.)  
 However, in their part scores they should remain in Bb throughout.

### THE PAPER:

You complain... You distract yourself in the complaints

134

Fl (pp)

C  
solo  
reins

Ubx  
solo  
reins

Tb

Perc  
(6.7.) pp

Caixa clara  
Snare drum

Pi

S  
O  
apel:

A  
T  
B

Vl  
solo  
ponticello  
pp

Vcl  
mp

Vc  
134 pp

(see continuation  
below...)

and the sorrow you exhale is the perfume that

138

Cl (sr) |  $\frac{2}{4}$  z z | z 7 |  $\frac{3}{4}$  | z . z |  $\frac{2}{4}$  7 | b >

Cbs (sr) | 7:4 z z | z 7 |  $\frac{3}{4}$  | b > | z z |  $\frac{2}{4}$  7 | b >

Perc. | (ex clara) f b - | - | - | - | - | - | -

S |  $\frac{2}{4}$  z z |  $\frac{3}{4}$  7 | b > |  $\frac{3}{4}$  |  $\frac{2}{4}$  7 |  $\frac{3}{4}$  7 | b >

O |  $\frac{2}{4}$  z z | f E a mágua quee- |  $\frac{3}{4}$  xalas | e' per-fu-me

P |  $\frac{2}{4}$  7 | f E a mágua quee- |  $\frac{3}{4}$  xalas | e' per-fu-me que

A |  $\frac{2}{4}$  7 | f E a mágua quee- |  $\frac{3}{4}$  xalas | e' per-fu-me que

T |  $\frac{2}{4}$  7 | f E a mágua quee- |  $\frac{3}{4}$  xalas | e' per-fu-me que

B | 7:4 f E a mágua quee- |  $\frac{3}{4}$  xalas | e' per-fu-me que

138 f E a mágua quee- |  $\frac{3}{4}$  xalas | e' per-fu-me que

142

Cl (sr) |  $\frac{3}{4}$  z p 7 z |  $\frac{3}{4}$  7 z | z z |  $\frac{3}{8}$  b b |  $\frac{2}{4}$  b b

Cbs (sr) | 7:4 z 7 z |  $\frac{3}{4}$  7 z | z z |  $\frac{3}{8}$  b b |  $\frac{2}{4}$  b b

Perc. |  $\frac{3}{4}$  - | - | - |  $\frac{3}{8}$  (clar) 8 mf |  $\frac{2}{4}$  b b

S |  $\frac{3}{4}$  q te un-ge, flor | p q te a-ca-ri-nha | pp

O |  $\frac{3}{4}$  b b b b | p q te a-ca-ri-nha | pp

P |  $\frac{3}{4}$  b b b b | p q te a-ca-ri-nha | pp

A |  $\frac{3}{4}$  7 | p q te a-ca-ri-nha | pp

T |  $\frac{3}{4}$  7 | p q te a-ca-ri-nha | pp

B | 7:4 b b b b | p q te a-ca-ri-nha | pp

142 un-ge, flor p q te a-ca-ri-nha | pp

anoists ff you, the flower that cuddles pp you.

Dissolving yourself in complaints

and

(↓)

147

(Cl.)  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

(Cl.bx.)  $\frac{7}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

Perc. cx. claves |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

S  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

O  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

A  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

T  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

B  $\frac{7}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{4}{4}$  |  $\frac{4}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{3}{4}$

mf Dis — sol — ves — te na quei — xa e tor-

147 mf Dis — sol — ves — te na quei — xa e tor-

152

(Cl.)  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

(Cl.bx.)  $\frac{7}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{9}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

Perc. exclam 2 |  $\frac{1}{4}$  |  $\frac{1}{8}$  |  $\frac{5}{8}$  |  $\frac{7}{8}$  |  $\frac{3}{4}$  |  $\frac{7}{4}$  |  $\frac{7}{4}$  |  $\frac{7}{4}$

S  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

O  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

A  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

T  $\frac{2}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

B  $\frac{7}{4}$  |  $\frac{3}{8}$  |  $\frac{5}{8}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |  $\frac{2}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$

-na-do in — cen-so, f ha-lo, Paz, mp te

152 -na-do in — cen-so, f ha-lo, Paz, mp te

36 becoming incense, halo, peace

(↓)

you feel quite happy, while I, without

157

(l)  
(s.r.)

$\frac{3}{4} \frac{3}{3} \frac{3}{2}$  f # > mp  $\frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} >$

(l<sub>b</sub>)  
(s.r.)

$\frac{9}{4} \frac{3}{3} \frac{3}{2} f \# > mp \frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} >$

p.m.  
c.x.d. 3

$\frac{4}{4} \frac{3}{3} \frac{3}{2} \frac{7}{8} \frac{3}{2} \frac{3}{2} > \frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} > \frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} > tr. mmm$

S

$\frac{3}{4} \frac{3}{3} \frac{3}{2} p. \frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} >$

sen-tes bem fe-liz en-quan-to ev sem con-

P  
P  
A

$\frac{3}{4} \frac{3}{3} \frac{3}{2} \frac{7}{8} \frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} >$

sen-tes bem fe-liz en-quan-to ev sem con-

T

$\frac{3}{4} \frac{3}{3} \frac{3}{2} \frac{7}{8} \frac{5}{8} \frac{5}{8} \frac{3}{4} \frac{3}{2} >$

sen-tes bem fe-liz en-quan-to ev sem con-

B

$\frac{7}{4} \frac{3}{3} \frac{3}{2} \frac{5}{4} \frac{5}{4} \frac{5}{4} \frac{3}{2} >$

157 sen-tes bem fe-liz en-quan-to ev sem con-

161

(l)  
(s.r.)

$\frac{2}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} >$

mf

(l<sub>b</sub>)  
(s.r.)

$\frac{7}{4} \frac{2}{3} \frac{3}{2} \frac{5}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} >$

mf

p.m.  
c.x.d. 2

$\frac{4}{4} \frac{2}{3} \frac{3}{2} \frac{13}{8} \frac{3}{2} \frac{3}{2} > \frac{9}{4} \frac{7}{8} \frac{5}{4} \frac{3}{2} > \frac{2}{3} \frac{5}{4} \frac{3}{2} > \frac{7}{4} \frac{5}{4} \frac{5}{4} >$

S

$\frac{2}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} >$

-so - lo es pe-ro tu-a bruta-li-da-de f bro-ta-li-da-de

P  
P  
A

$\frac{2}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} >$

-so lo es pe-ro tu-a bruta-li-da-de f

T

$\frac{2}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} >$

so - lo es pe-ro tu-a bruta-li-da-de f

B

$\frac{7}{4} \frac{2}{3} \frac{3}{2} \frac{5}{4} \frac{3}{2} \frac{3}{2} \frac{5}{4} \frac{3}{2} >$

161 - so - lo es pe-ro tu-a bruta-li-da-de f

consolation, just wait for your <sup>f</sup> brutality.

(1)

without which I cant live nor exist.

164

O  
Ubx  
perc.  
S  
A  
T  
B

f sem a qual      não vi-vô nem sou

164 f sem a qual      não vi-vô nem sou

168

O  
Ubx  
perc.  
S  
A  
T  
B

mf teu es-cra-vo is-to sim,      tu-a coi-sa ca-la-da

mf teu es-cra-vo is-to sim,      tu-a coi-sa ca-la-da

mf teu es-cra-vo is-to sim,      tu-a coi-sa ca-la-da

168

mf teu es-cra-vo is-to sim,      tu-a coi-sa ca-la-da

mf I'm your slave, yes, a dumb object of yours,

(1)

I'm your white servant, a rug on which you stroll

173

Obx  
B  
perc.  
S  
A  
T  
B

f teu ser — vo bran-co ta — pe-te on-de passei-as

f teu ser — vo bran-co ta — pe-te on-de passei-as

f teu ser — vo bran-co ta — pe-te on-de passei-as

f teu ser — vo bran-co ta — pe-te on-de passei-as

173 f teu ser — vo bran-co ta — pe-te on-de passei-as

177

Obx  
B  
perc.  
S  
A  
T  
B

p e com — pões tu me fa — zes so —

p e com — pões tu me fa — zes so —

p e com — pões tu me fa — zes so —

p e com — pões tu me fa — zes so —

177 e com — pões tu me fa — zes so —

p and composes. tu me fa — zes so —

You make me suffer

A jaguar stepping on branches is not an animal (6)

183

Cl  
Obx  
Crd.  
S  
D  
Pa  
Pp  
T  
B

frer  
bi - cho im - pla - cável mais que a on - ga  
molto cresc.  
-frer  
bi - cho im - pla - cável mais que a on - ga  
molto cresc.  
-frer  
bi - cho im - pla - cável mais que a on - ga  
molto cresc.

ff e' pa - rao  
ff e' pa - rao

187

Cl  
Obx  
Pno  
S  
D  
Pa  
Pp  
T  
B

ga - lho  
ga - lho  
ga - lho  
ga - lho  
187 ga - lho

p que pi - sa.  
p que pi - sa.  
p que pi - sa.  
p que pi - sa.

pp  
pp  
pp  
pp

40 as implacable

as you .:

Why I can't exist without you? (↓)

192

Por que não sou sem ti

192 f Por que não sou sem ti

196

Por que não existo como as árvores

196 Por que não existo como as árvores

Why I just don't exist like the trees,

by its own?

I am just paper

(1)

199

*c*

*Qb x*

*s*

*A*

*T*

*B*

199 p por conta pró-prí-a f sou a — pe — nas pa-

and your mysterious power oppresses me and makes me dirty!!

And you still rebel !!

Fl 208  $\frac{3}{8}$  fff

Cl  $\frac{3}{8}$  -

Obx  $\frac{9}{8}$  -

Tb  $\frac{7}{8}$  b.d.

Perc. 3 tr.  $\frac{8}{8}$  b.d.

Pi  $\frac{3}{8}$  fff  $\frac{5}{8}$  fff  $\frac{3}{4}$

S  $\frac{3}{8}$  -  $\frac{3}{4}$   $\gamma$  f.p. E te  $\frac{4}{4}$   $\gamma$   $\gamma$   $\gamma$  re-vol-tas !!

O  $\frac{3}{8}$  -  $\frac{3}{4}$   $\gamma$  f.p. E te  $\frac{4}{4}$   $\gamma$   $\gamma$   $\gamma$  re-vol-tas !!

A  $\frac{3}{8}$  -  $\frac{3}{4}$   $\gamma$  f.p. E te  $\frac{4}{4}$   $\gamma$   $\gamma$   $\gamma$  re-vol-tas !!

T  $\frac{3}{8}$  -  $\frac{3}{4}$   $\gamma$  f.p. E te  $\frac{4}{4}$   $\gamma$   $\gamma$   $\gamma$  re-vol-tas !!

B  $\frac{9}{8}$  -  $\frac{3}{4}$   $\gamma$  f.p. E te  $\frac{4}{4}$   $\gamma$   $\gamma$   $\gamma$  re-vol-tas !!

Vcl 208 fff

Vln El  $\frac{3}{8}$  fff b.d. (3) (3)

Cl  $\frac{9}{8}$  b.d.

211  
 Fl:   
 Cl:   
 QBx:   
 Tb:   
 Perc.:   
 Pi:   
 S:   
 O:   
 A:   
 P:   
 T:   
 Bx:   
  
 Vl:   
 Vcl:   
 Vc:

I wish I could call you ugly names

I wish + covid call you big names

**Fl picc**

**Cl**

**CB**

**Tb**

**Perc**

**pif**

**S**

**A**

**D**

**B**

**Vcl**

**Vcl**

**Vcl**

**216**

independently of your hand.

1222

Fl. (icc.)

C

Bx.

Tb

Perc.

Pi

S

A

T

B

Vl

Vla.

El

Vc

in — de pen den te de tu a mão

in — de pen den te de tu a mão

in — de pen den te de tu a mão

in — de pen den te de tu a mão

mf

5:4

4:3

3:2

sfz

p

5:3

f

222

I wish the words could grow on me

227

Fl picc  $\frac{7}{8}$  ff  $\frac{5}{8}$

Cp  $\frac{7}{8}$  ff  $\frac{5}{8}$  7:6

Cb  $\frac{7}{8}$  ff  $\frac{5}{8}$  7:6

Tb  $\frac{7}{8}$  ff  $\frac{5}{8}$

Perc cxd  $\frac{7}{8}$  ff  $\frac{5}{8}$  7:6

Pi  $\frac{7}{8}$  fff  $\frac{5}{8}$

S  $\frac{7}{8}$  ff que as pa-la — vrás  $\frac{2:3}{2:3}$  bro-tas-sem em mim

D  $\frac{7}{8}$  ff que as pa-la — vrás  $\frac{2:3}{2:3}$  bro-tas-sem em mim

P  $\frac{7}{8}$  ff que as pa-la — vrás  $\frac{2:3}{2:3}$  bro-tas-sem em mim

T  $\frac{7}{8}$  ff que as pa-la — vrás  $\frac{2:3}{2:3}$  bro-tas-sem em mim

B  $\frac{7}{8}$  ff que as pa-la — vrás  $\frac{2:3}{2:3}$  bro-tas-sem em mim

Vcl  $\frac{7}{8}$  Sf ff  $\frac{5}{8}$  imp pp 5:3

Vcl El  $\frac{7}{8}$  ff  $\frac{5}{8}$

Vcl  $\frac{7}{8}$  Sf ff  $\frac{5}{8}$  imp pp 5:3

( subtitles are below ↓ )

229      8

Fl picc      ff      ff

Ct      ff      ff

Cbxx      ff      ff

Tb      ff

Perc.      ff      ff

p:      fff

S      ff      ff

O      ff

A      ff

T      ff

B      ff

Vp      ff

Vla El      ff

Vc

229      Sfz      ff

for-mi-gas no tron-co      mos cas no ar

mp      ff      5:3

mp      ff      5:3

I wish That these words

could come out in angry letters, and grow, like building and armies,

Fl  
Picc.

cl

Tb

Perc.

ii

S

H

T

B

Vl

Vcl

Vc

236

237

res ás-pe-ros

cres. ces-sem ca-sas e e-xér-ci-tos

res ás-pe-ros

cres. ces-sem ca-sas e e-xér-ci-tos

res ás-pe-ros

cres. ces-sem ff ca-sas e e-xér-ci-tos

res ás-pe-ros

cres. ces-sem ff ca-sas e e-xér-ci-tos

arc.  $\frac{5}{2}$   
mp < ff cresc.

arc.  $\frac{5}{2}$   
mp < ff cresc.

And crush you!

238

Fl picc.  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$

Cb  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$

Tb  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$

perc.  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$

Pi  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$  Sfz  $\frac{7}{8}$  Sfz  $\frac{7}{8}$  Sfz

S  $\frac{7}{8}$  e te es — ma — gas — sem  $\frac{2:3}{3}$   $\frac{3}{8}$

O  $\frac{7}{8}$  e te es — ma — gas — sem  $\frac{2:3}{3}$   $\frac{3}{8}$

T  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$  e te es — ma — gas — sem  $\frac{2:3}{3}$   $\frac{3}{8}$

B  $\frac{7}{8}$  fff  $\frac{7}{8}$  e te es — ma — gas — sem  $\frac{2:3}{3}$   $\frac{3}{8}$

Vl  $\frac{7}{8}$  Sfz  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$

Vcl  $\frac{7}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$

Vc  $\frac{7}{8}$  Sfz  $\frac{7}{8}$  fff  $\frac{7}{8}$   $\frac{3}{8}$  ff  $\frac{5}{8}$   $\frac{5}{8}$   $\frac{5}{8}$

(subtitles are below.)

240

Fl Picc

C

Clb x

Tb

pi

S

D

P

A

T

B

Vcl

Vln El

Vcl

240

Fl Picc

C

Clb x

Tb

pi

S

D

P

A

T

B

Vcl

Vln El

Vcl

243

*Fl picc.*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff *Yellow fat*

*C*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff

*Oboe*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff

*Tb*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff

*Perc*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff

*Pi*  $\frac{5}{8}$  ffff  $\frac{3}{4}$  ffff

*S*  $\frac{5}{8}$  -  $\frac{3}{4}$  ffff *Vi-lão a-ma-*

*O*  $\frac{5}{8}$  -  $\frac{3}{4}$  ffff *Vi-lão a-ma-*

*P*  $\frac{5}{8}$  -  $\frac{3}{4}$  ffff *Vi-lão a-ma-*

*T*  $\frac{5}{8}$  -  $\frac{3}{4}$  ffff *Vi-lão a-ma-*

*B*  $\frac{5}{8}$  -  $\frac{3}{4}$  ffff *Vi-lão a-ma-*

*VL*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff

*Vla El*  $\frac{5}{8}$  ffff  $\frac{3}{4}$  ffff

*Vc*  $\frac{5}{8}$  ffff sempre  $\frac{3}{4}$  ffff

Villain !!

Fl. picc. 246

C 5 p

QbX 7:5 p

Tb 7:5 p

perc. exd. 5 8 > 3 7. fff R 3 3 3 3 4 8 3 14 3 3

S 5 8 - re-loe car-di-a-co 4 8 - 3 -

A 5 8 - re-loe car-di-a-co 4 8 - 3 -

T 5 8 - re-loe car-di-a-co 4 8 - 3 -

B 7:5 8 - re-loe car-di-a-co 4 8 - 3 -

Vcl 5 8 - 4 8 - 3 -

Vcl El 5 8 - 4 8 - 3 -

Vcl 7:5 8 ff 3 - 4 - 3 -

(The paper surrounds  
the Officer with  
increasing fury)

(The man tries to hide behind the door)

250

Motin in Flauta

Fl. p.c.

C

Oboe

Tb

Arc. fxd. 2 tr. f ff

Pi.

S

D

P

T

B

Vcl

Vcl. E

Vc

250

*O papel começa  
tentativamente a avançar em  
direção ao Oficial  
- Administrativo  
com força  
crescente.*

253

c  
cl  
Obx  
perc.  
pi  
Vl  
Vc

253

cl  
Obx  
perc.  
pi  
Vl  
Vc

253

cl  
Obx  
perc.  
pi  
Vl  
Vc

254

cl  
Obx  
perc.  
pi  
Vl  
Vc

254

cl  
Obx  
perc.  
pi  
Vl  
Vc

256

cl  
Obx  
perc.  
pi  
Vl  
Vc

THE DOOR:

Ah! Ah!

259

C  
Alto  
Tb  
perc.  
Pi  
A  
Porta  
Vl  
Vc

5 8 - 3 8 - 4 4 -

5 8 - 3 8 - 4 4 -

5 8 - 3 8 - 4 4 -

pp-f

triangle  
triangolo

excl.  
ff 4 tom-toms 4:3 3 release snare to prevent vibrations.

4 timpani sticks bayuela de timpano 3

light roar

8 8 - 3 8 - 4 4 -

ff 5 Sffz 8 Spz Sffz 3 8 Spz Sffz pp

3 4 3 4 mfp

The Door

5 8 - 3 8 - 4 4 -

5 8 - 3 8 - 4 4 -

5 8 - 3 8 - 4 4 -

pp-f pp-f pp-f

259

(1)

(use a wooden  
beater,  
always:

Because of opening and closing too many times

Tb 263

perc.

pi

A Porta

Vc

263

p 122

sffz

sffz

sffz

ff

P De tanto a - brir fe-char

Tb 269

perc.

pi

A Porta

Vc

269

arc o pp

mf > ppp

pizz.

sffz

sffz

sffz

I lost my shyness.

I feel exhausted,

(1)

skeptic

ruined.

279

Tb:  $\begin{array}{|c|c|c|c|} \hline 7:3 & 3 & 10 & 7 \\ \hline 8 & f & ff & fff \\ \hline \end{array}$

perc:  $\begin{array}{|c|c|c|c|} \hline 7 & - & 5 & - \\ \hline 8 & - & 8 & - \\ \hline L.R. & 8f & 8 & 8 \\ \hline \end{array}$

pic:  $\begin{array}{|c|c|c|c|} \hline 3 & 4 & 5 & 6 \\ \hline 8sfz & f & 8 & 8fff \\ \hline \end{array}$

A:  $\begin{array}{|c|c|c|c|} \hline 7:3 & 4 & 5 & 7 \\ \hline 8 & b & 8 & 8 \\ \hline \end{array}$

Porta:  $\begin{array}{|c|c|c|c|} \hline 7:3 & 4 & 5 & 7 \\ \hline 8 & b & 8 & 8 \\ \hline \end{array}$   
—na-da.

Vc:  $\begin{array}{|c|c|c|c|} \hline 7:3 & 4 & 5 & 7 \\ \hline 8 & b & 8 & 8 \\ \hline \end{array}$   
ff sfz  
 $\begin{array}{|c|c|c|c|} \hline 7:3 & 4 & 5 & 7 \\ \hline 8 & b & 8 & 8 \\ \hline \end{array}$   
sfz  
ario pp

280  $\begin{array}{|c|c|c|c|} \hline 3 & 4 & 5 & 7 \\ \hline 8 & b & 8 & 8 \\ \hline \end{array}$   
Discussions nô a-diam-tam

To discuss this is unworthy,

283 a door is a door. I also lost my faith, (b)

TB

perc.

pi:

A Porta

Vc

283

288

TB

perc.

pi:

A Porta

Vc

288

they will perhaps turn me into a window (↓)

292

Tb | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | <img alt="Tuba

and sighs.

Her american toothpast breath will (1)

300

Tb  
Perc.  
Bass.  
LR.  
Pi  
A  
Vc

-pi-ra.  
f Seu ai de dentifri-cione ri-ca-no com ta-rá o

304

Tb  
Perc.  
LR.  
Pi  
A  
Vc

céu

rush through the sky

and will save me.

306

Fl 5/4 - | 5/8 z z | 7/8 ff | 7/8 b? b? b? | 7/8 z.

cl 5/4 pp b? | 5/8 b? | 7/8 ff | 7/8 b? b? b? | 7/8 z.

cl bx 7/5 b? | 5/8 p | 7/8 ff | 7/8 b? b? b? | 7/8 z.

Tb 7/4 | 5/8 z | 7/8 -

perc 6/5 - | 5/8 pp | 7/8 z z f? |

L.R. 4 - | 8 - | 8 -

pi 5/4 pp pp pp | 5/8 b? b? b? | 7/8 -

7/2 ped. - - - - - ffff f? |

A Porta 7/4 z z | 5/8 z z | 7/8 -

e me sal-va-ra.

Vcl 5/4 - | 5/8 mp | 7/8 z z | 7/8 z z | 7/8 f? b? |

El 5/4 b? | 5/8 b? | 7/8 -

Vcl 7/4 b? | 5/8 b? | 7/8 - | 7/8 z z | 7/8 f? b? |

306 pp



Perhaps they will turn me into

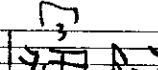
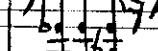
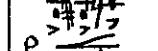
a drawer for

315

Flute part (Fl) starts with a sustained note. Clarinet part (Cl) has eighth-note patterns. Bassoon part (Bx) has eighth-note patterns. Trombone part (Tb) has eighth-note patterns with dynamic markings like  $p$ ,  $pp$ , and  $f$ .

16  
 L.R.  
 pi  
 A  
 Porta

vez      me      formen a-in      da      ga-ret-a      de se-

Vl -  $\frac{2}{8}$  -  $\frac{3}{8}$  - 5 -  $\frac{3}{8}$  - - (arco) 
  
 Vla -  $\frac{2}{8}$  -  $\frac{3}{8}$  - 5 -  $\frac{3}{8}$  -  $\frac{1}{8}$  
  
 El -  $\frac{1}{8}$  - 
  
 Vc - 
  
 315      *Sfz*      *Sfz*      *Sfz*      *mf* *Sfz*      *Sfz*      *Sfz*      *Sfz*

secrets,

a purse /

322

&lt;img alt="Handwritten musical score page 322, measures 1-4. It includes parts for Flute (Fl), Clarinet (Cl), Oboe (Obx), Bassoon (Tb), Percussion (Perc.), Bass Drum (B.D.), Snare Drum (S.D.), and Tuba (Tuba). The score features complex rhythms, dynamic markings like pp, f, mp, ff, and various time signatures (2, 3, 5, 7, 8, 13, 15, 17, 21, 25, 27, 31, 35, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101, 105, 109, 113, 117, 121, 125, 129, 133, 137, 141, 145, 149, 153, 157, 161, 165, 169, 173, 177, 181, 185, 189, 193, 197, 201, 205, 209, 213, 217, 221, 225, 229, 233, 237, 241, 245, 249, 253, 257, 261, 265, 269, 273, 277, 281, 285, 289, 293, 297, 301, 305, 309, 313, 317, 321, 325, 329, 333, 337, 341, 345, 349, 353, 357, 361, 365, 369, 373, 377, 381, 385, 389, 393, 397, 401, 405, 409, 413, 417, 421, 425, 429, 433, 437, 441, 445, 449, 453, 457, 461, 465, 469, 473, 477, 481, 485, 489, 493, 497, 501, 505, 509, 513, 517, 521, 525, 529, 533, 537, 541, 545, 549, 553, 557, 561, 565, 569, 573, 577, 581, 585, 589, 593, 597, 601, 605, 609, 613, 617, 621, 625, 629, 633, 637, 641, 645, 649, 653, 657, 661, 665, 669, 673, 677, 681, 685, 689, 693, 697, 701, 705, 709, 713, 717, 721, 725, 729, 733, 737, 741, 745, 749, 753, 757, 761, 765, 769, 773, 777, 781, 785, 789, 793, 797, 801, 805, 809, 813, 817, 821, 825, 829, 833, 837, 841, 845, 849, 853, 857, 861, 865, 869, 873, 877, 881, 885, 889, 893, 897, 901, 905, 909, 913, 917, 921, 925, 929, 933, 937, 941, 945, 949, 953, 957, 961, 965, 969, 973, 977, 981, 985, 989, 993, 997, 1001, 1005, 1009, 1013, 1017, 1021, 1025, 1029, 1033, 1037, 1041, 1045, 1049, 1053, 1057, 1061, 1065, 1069, 1073, 1077, 1081, 1085, 1089, 1093, 1097, 1101, 1105, 1109, 1113, 1117, 1121, 1125, 1129, 1133, 1137, 1141, 1145, 1149, 1153, 1157, 1161, 1165, 1169, 1173, 1177, 1181, 1185, 1189, 1193, 1197, 1201, 1205, 1209, 1213, 1217, 1221, 1225, 1229, 1233, 1237, 1241, 1245, 1249, 1253, 1257, 1261, 1265, 1269, 1273, 1277, 1281, 1285, 1289, 1293, 1297, 1301, 1305, 1309, 1313, 1317, 1321, 1325, 1329, 1333, 1337, 1341, 1345, 1349, 1353, 1357, 1361, 1365, 1369, 1373, 1377, 1381, 1385, 1389, 1393, 1397, 1401, 1405, 1409, 1413, 1417, 1421, 1425, 1429, 1433, 1437, 1441, 1445, 1449, 1453, 1457, 1461, 1465, 1469, 1473, 1477, 1481, 1485, 1489, 1493, 1497, 1501, 1505, 1509, 1513, 1517, 1521, 1525, 1529, 1533, 1537, 1541, 1545, 1549, 1553, 1557, 1561, 1565, 1569, 1573, 1577, 1581, 1585, 1589, 1593, 1597, 1601, 1605, 1609, 1613, 1617, 1621, 1625, 1629, 1633, 1637, 1641, 1645, 1649, 1653, 1657, 1661, 1665, 1669, 1673, 1677, 1681, 1685, 1689, 1693, 1697, 1701, 1705, 1709, 1713, 1717, 1721, 1725, 1729, 1733, 1737, 1741, 1745, 1749, 1753, 1757, 1761, 1765, 1769, 1773, 1777, 1781, 1785, 1789, 1793, 1797, 1801, 1805, 1809, 1813, 1817, 1821, 1825, 1829, 1833, 1837, 1841, 1845, 1849, 1853, 1857, 1861, 1865, 1869, 1873, 1877, 1881, 1885, 1889, 1893, 1897, 1901, 1905, 1909, 1913, 1917, 1921, 1925, 1929, 1933, 1937, 1941, 1945, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1985, 1989, 1993, 1997, 2001, 2005, 2009, 2013, 2017, 2021, 2025, 2029, 2033, 2037, 2041, 2045, 2049, 2053, 2057, 2061, 2065, 2069, 2073, 2077, 2081, 2085, 2089, 2093, 2097, 2101, 2105, 2109, 2113, 2117, 2121, 2125, 2129, 2133, 2137, 2141, 2145, 2149, 2153, 2157, 2161, 2165, 2169, 2173, 2177, 2181, 2185, 2189, 2193, 2197, 2201, 2205, 2209, 2213, 2217, 2221, 2225, 2229, 2233, 2237, 2241, 2245, 2249, 2253, 2257, 2261, 2265, 2269, 2273, 2277, 2281, 2285, 2289, 2293, 2297, 2301, 2305, 2309, 2313, 2317, 2321, 2325, 2329, 2333, 2337, 2341, 2345, 2349, 2353, 2357, 2361, 2365, 2369, 2373, 2377, 2381, 2385, 2389, 2393, 2397, 2401, 2405, 2409, 2413, 2417, 2421, 2425, 2429, 2433, 2437, 2441, 2445, 2449, 2453, 2457, 2461, 2465, 2469, 2473, 2477, 2481, 2485, 2489, 2493, 2497, 2501, 2505, 2509, 2513, 2517, 2521, 2525, 2529, 2533, 2537, 2541, 2545, 2549, 2553, 2557, 2561, 2565, 2569, 2573, 2577, 2581, 2585, 2589, 2593, 2597, 2601, 2605, 2609, 2613, 2617, 2621, 2625, 2629, 2633, 2637, 2641, 2645, 2649, 2653, 2657, 2661, 2665, 2669, 2673, 2677, 2681, 2685, 2689, 2693, 2697, 2701, 2705, 2709, 2713, 2717, 2721, 2725, 2729, 2733, 2737, 2741, 2745, 2749, 2753, 2757, 2761, 2765, 2769, 2773, 2777, 2781, 2785, 2789, 2793, 2797, 2801, 2805, 2809, 2813, 2817, 2821, 2825, 2829, 2833, 2837, 2841, 2845, 2849, 2853, 2857, 2861, 2865, 2869, 2873, 2877, 2881, 2885, 2889, 2893, 2897, 2901, 2905, 2909, 2913, 2917, 2921, 2925, 2929, 2933, 2937, 2941, 2945, 2949, 2953, 2957, 2961, 2965, 2969, 2973, 2977, 2981, 2985, 2989, 2993, 2997, 3001, 3005, 3009, 3013, 3017, 3021, 3025, 3029, 3033, 3037, 3041, 3045, 3049, 3053, 3057, 3061, 3065, 3069, 3073, 3077, 3081, 3085, 3089, 3093, 3097, 3101, 3105, 3109, 3113, 3117, 3121, 3125, 3129, 3133, 3137, 3141, 3145, 3149, 3153, 3157, 3161, 3165, 3169, 3173, 3177, 3181, 3185, 3189, 3193, 3197, 3201, 3205, 3209, 3213, 3217, 3221, 3225, 3229, 3233, 3237, 3241, 3245, 3249, 3253, 3257, 3261, 3265, 3269, 3273, 3277, 3281, 3285, 3289, 3293, 3297, 3301, 3305, 3309, 3313, 3317, 3321, 3325, 3329, 3333, 3337, 3341, 3345, 3349, 3353, 3357, 3361, 3365, 3369, 3373, 3377, 3381, 3385, 3389, 3393, 3397, 3401, 3405, 3409, 3413, 3417, 3421, 3425, 3429, 3433, 3437, 3441, 3445, 3449, 3453, 3457, 3461, 3465, 3469, 3473, 3477, 3481, 3485, 3489, 3493, 3497, 3501, 3505, 3509, 3513, 3517, 3521, 3525, 3529, 3533, 3537, 3541, 3545, 3549, 3553, 3557, 3561, 3565, 3569, 3573, 3577, 3581, 3585, 3589, 3593, 3597, 3601, 3605, 3609, 3613, 3617, 3621, 3625, 3629, 3633, 3637, 3641, 3645, 3649, 3653, 3657, 3661, 3665, 3669, 3673, 3677, 3681, 3685, 3689, 3693, 3697, 3701, 3705, 3709, 3713, 3717, 3721, 3725, 3729, 3733, 3737, 3741, 3745, 3749, 3753, 3757, 3761, 3765, 3769, 3773, 3777, 3781, 3785, 3789, 3793, 3797, 3801, 3805, 3809, 3813, 3817, 3821, 3825, 3829, 3833, 3837, 3841, 3845, 3849, 3853, 3857, 3861, 3865, 3869, 3873, 3877, 3881, 3885, 3889, 3893, 3897, 3901, 3905, 3909, 3913, 3917, 3921, 3925, 3929, 3933, 3937, 3941, 3945, 3949, 3953, 3957, 3961, 3965, 3969, 3973, 3977, 3981, 3985, 3989, 3993, 3997, 4001, 4005, 4009, 4013, 4017, 4021, 4025, 4029, 4033, 4037, 4041, 4045, 4049, 4053, 4057, 4061, 4065, 4069, 4073, 4077, 4081, 4085, 4089, 4093, 4097, 4101, 4105, 4109, 4113, 4117, 4121, 4125, 4129, 4133, 4137, 4141, 4145, 4149, 4153, 4157, 4161, 4165, 4169, 4173, 4177, 4181, 4185, 4189, 4193, 4197, 4201, 4205, 4209, 4213, 4217, 4221, 4225, 4229, 4233, 4237, 4241, 4245, 4249, 4253, 4257, 4261, 4265, 4269, 4273, 4277, 4281, 4285, 4289, 4293, 4297, 4301, 4305, 4309, 4313, 4317, 4321, 4325, 4329, 4333, 4337, 4341, 4345, 4349, 4353, 4357, 4361, 4365, 4369, 4373, 4377, 4381, 4385, 4389, 4393, 4397, 4401, 4405, 4409, 4413, 4417, 4421, 4425, 4429, 4433, 4437, 4441, 4445, 4449, 4453, 4457, 4461, 4465, 4469, 4473, 4477, 4481, 4485, 4489, 4493, 4497, 4501, 4505, 4509, 4513, 4517, 4521, 4525, 4529, 4533, 4537, 4541, 4545, 4549, 4553, 4557, 4561, 4565, 4569, 4573, 4577, 4581, 4585, 4589, 4593, 4597, 4601, 4605, 4609, 4613, 4617, 4621, 4625, 4629, 4633, 4637, 4641, 4645, 4649, 4653, 4657, 4661, 4665, 4669, 4673, 4677, 4681, 4685, 4689, 4693, 4697, 4701, 4705, 4709, 4713, 4717, 4721, 4725, 4729, 4733, 4737, 4741, 4745, 4749, 4753, 4757, 4761, 4765, 4769, 4773, 4777, 4781, 4785, 4789, 4793, 4797, 4801, 4805, 4809, 4813, 4817, 4821, 4825, 4829, 4833, 4837, 4841, 4845, 4849, 4853, 4857, 4861, 4865, 4869, 4873, 4877, 4881, 4885, 4889, 4893, 4897, 4901, 4905, 4909, 4913, 4917, 4921, 4925, 4929, 4933, 4937, 4941, 4945, 4949, 4953, 4957, 4961, 4965, 4969, 4973, 4977, 4981, 4985, 4989, 4993, 4997, 5001, 5005, 5009, 5013, 5017, 5021, 5025, 5029, 5033, 5037, 5041, 5045, 5049, 5053, 5057, 5061, 5065, 5069, 5073, 5077, 5081, 5085, 5089, 5093, 5097, 5101, 5105, 5109, 5113, 5117, 5121, 5125, 5129, 5133, 5137, 5141, 5145, 5149, 5153, 5157, 5161, 5165, 5169, 5173, 5177, 5181, 5185, 5189, 5193, 5197, 5201, 5205, 5209, 5213, 5217, 5221, 5225, 5229, 5233, 5237, 5241, 5245, 5249, 5253, 5257, 5261, 5265, 5269, 5273, 5277, 5281, 5285, 5289, 5293, 5297, 5301, 5305, 5309, 5313, 5317, 5321, 5325, 5329, 5333, 5337, 5341, 5345, 5349, 5353, 5357, 5361, 5365, 5369, 5373, 5377, 5381, 5385, 5389, 5393, 5397, 5401, 5405, 5409, 5413, 5417, 5421, 5425, 5429, 5433, 5437, 5441, 5445, 5449, 5453, 5457, 5461, 5465, 5469, 5473, 5477, 5481, 5485, 5489, 5493, 5497, 5501, 5505, 5509, 5513, 5517, 5521, 5525, 5529, 5533, 5537, 5541, 5545, 5549, 5553, 5557, 5561, 5565, 5569, 5573, 5577, 5581, 5585, 5589, 5593, 5597, 5601, 5605, 5609, 5613, 5617, 5621, 5625, 5629, 5633, 5637, 5641, 5645, 5649, 5653, 5657, 5661, 5665, 5669, 5673, 5677, 5681, 5685, 5689, 5693, 5697, 5701, 5705, 5709, 5713, 5717, 5721, 5725, 5729, 5733, 5737, 5741, 5745, 5749, 5753, 5757, 5761, 5765, 5769, 5773, 5777, 5781, 5785, 5789, 5793, 5797, 5801, 5805, 5809, 5813, 5817, 5821, 5825, 5829, 5833, 5837, 5841, 5845, 5849, 5853, 5857, 5861, 5865, 5869, 5873, 5877, 5881, 5885, 5889, 5893, 5897, 5901, 5905, 5909, 5913, 5917, 5921, 5925, 5929, 5933, 5937, 5941, 5945, 5949, 5953, 5957, 5961, 5965, 5969, 5973, 5977, 5981, 5985, 5989, 5993, 5997, 6001, 6005, 6009, 6013, 6017, 6021, 6025, 6029, 6033, 6037, 6041, 6045, 6049, 6053, 6057, 6061, 6065, 6069, 6073, 6077, 6081, 6085, 6089, 6093, 6097, 6101, 6105, 6109, 6113, 6117, 6121, 6125, 6129, 6133, 6137, 6141, 6145, 6149, 6153, 6157, 6161, 6165, 6169, 6173, 6177, 6181, 6185, 6189, 6193, 6197, 6201, 6205, 6209, 6213, 6217, 6221, 6225, 6229, 6233, 6237, 6241, 6245, 6249, 6253, 6257, 6261, 6265, 6269, 6273, 6277, 6281, 6285, 6289, 6293, 6297, 6301, 6305, 6309, 6313, 6317, 6321, 6325, 6329, 6333, 6337, 6341, 6345, 6349, 6353, 6357, 6361, 6365, 6369, 6373, 6377, 6381, 6385, 6389, 6393, 6397, 6401, 6405, 6409, 6413, 6417, 6421, 6425, 6429, 6433, 6437, 6441, 6445, 6449, 6453, 6457, 6461, 6465, 6469, 6473, 6477, 6481, 6485, 6489, 6493, 6497, 6501, 6505, 6509, 6513, 6517, 6521, 6525, 6529, 6533, 6537, 6541, 6545, 6549, 6553, 6557, 6561, 6565, 6569, 6573, 6577, 6581, 6585, 6589, 6593, 6597, 6601, 6605, 6609, 6613, 6617, 6621, 6625, 6629, 6633, 6637, 6641, 6645, 6649, 6653, 6657, 6661, 6665, 6669, 6673, 6677, 6681, 6685, 6689, 6693, 6697, 6701, 6705, 6709, 6713, 6717, 6721, 6725, 6729, 6733, 6737, 6741, 6745, 6749, 6753, 6757, 6761, 6765, 6769, 6773, 6777, 6781, 6785, 6789, 6793, 6797, 6801, 6805, 680

perhaps women pants, or even an I.D. card,

327

Fl (6:8)  $\begin{array}{l} \text{z.} \\ \text{z.} \end{array}$  f  $\begin{array}{l} \text{b.} \\ \text{extrem.} \end{array}$   $\begin{array}{l} \# \\ \# \end{array}$

C  $\begin{array}{l} \text{b.} \\ \text{ff} \end{array}$   $\begin{array}{l} \# \\ \# \end{array}$

Cl  $\begin{array}{l} \text{b.} \\ \text{ff} \end{array}$   $\begin{array}{l} \# \\ \# \end{array}$

Tb  $\begin{array}{l} \text{b.} \\ \text{ff} \end{array}$   $\begin{array}{l} \# \\ \# \end{array}$

Hs. 6  $\begin{array}{l} \text{B.-D.} \\ \text{ff} \end{array}$   $\begin{array}{l} \# \\ \# \end{array}$

Perc.  $\begin{array}{l} \text{L.R.} \\ \text{pp} \end{array}$   $\begin{array}{l} \text{fff} \\ \text{fff} \end{array}$

Pi  $\begin{array}{l} \text{z.} \\ \text{ff} \end{array}$   $\begin{array}{l} \# \\ \# \end{array}$

A Porda  $\begin{array}{l} \text{f cal-} \\ \text{de mo-ther,} \end{array}$   $\begin{array}{l} \text{ff car} \\ \text{tei} \end{array}$   $\begin{array}{l} \text{ra mf de i-} \\ \text{den-ti-da-de,} \end{array}$

Vcl  $\begin{array}{l} \text{f} \\ \text{ff} \end{array}$

Vcl El  $\begin{array}{l} \text{f} \\ \text{ff} \end{array}$

Vcl  $\begin{array}{l} \text{f} \\ \text{ff} \end{array}$

327 f > > > (3) (3) ff

a simple flower, algae or a stone.

329

Fl. 6 3. 3. f ff

Cl. 6 3. 3. ff

Uk. 7:6 3. 3. ff fff mf

Tb. 7:6 3. 3. ff fff nf

perc. L.R. 6 - -

B.D. 8 3. 3.

Pi. 7:6 3. 3. ff ff 3:2 3:2 mp

A. Porta 7:6 3. 3. ff al ga on pe dra. p

Vcl. 6 3. 3. f 3:1 3:1 3:1

Vla. 6 3. 3. f # 3:1 3:1 3:1

Yes,

Yes,

A stone

331

Fl:  $\frac{6}{8}$

Cl:  $\frac{6}{8}$

Tb:  $\frac{6}{8}$

Perc.: t.tg. / t.b.s. / L.R.

Pi:

A Porta:  $\frac{6}{8}$   $\text{z.}$   $\gamma$   $\text{p Sim,}$   $\text{sim,}$   $\text{e' me-thor}$

Vcl:  $\frac{6}{8}$

Vla/Et:  $\frac{6}{8}$   $\text{z.}$   $\text{z.}$   $\text{mp}$   $\frac{4}{4}$

Vc:  $\frac{6}{8}$   $\text{p cantabile}$   $\frac{3}{4}$

*cantabile*

$3:2$

$4$

$4$

$4$

$4:3$

$4$

$4$

$4$

$5:4$

would be the best. I would better be a stone.

334

Fl

C

Clbxx

Tb

pno.

L.R.

Pi

A

Vcl

Vla

Vc

334

pe-dra,  
e' me-lhor pe-dra.

mf

sfz

f

ff

mf

sfz

f

ff

mf

sfz

f

ff

It hurts the others

338

Fl (6:8)  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  mp

U (6:8) ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Clb<sub>x</sub> 7:8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Tb 7:8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff f  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Perc. L.R. 8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  pp ffff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Pi 8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

A P. 7:8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  f d<sup>r</sup>i nos ov — tr<sup>s</sup>,  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Vcl 6:8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Vla 6:8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff ff metálica  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

Vc 6:8  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff ff sfz  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$

338 f  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  1 3  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  1 3  $\begin{array}{c} \text{z.} \\ \text{z} \end{array}$  ff > < mp =

not itself.

A stone

340

Fl  $\frac{6}{8}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\begin{array}{l} \text{y} \\ \text{p} \end{array}$   $\frac{3}{2} \begin{array}{l} \text{z} \\ \text{y} \end{array}$   $\frac{4}{8} \begin{array}{l} \text{y} \\ \text{mf} \end{array}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\frac{5}{8} -$

C  $\frac{6}{8}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\begin{array}{l} \text{y} \\ \text{p} \end{array}$   $\frac{3}{2} \begin{array}{l} \text{z} \\ \text{y} \end{array}$   $\frac{4}{8} \begin{array}{l} \text{y} \\ \text{mf} \end{array}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\frac{5}{8} -$   
 $\text{sf}_2 \text{ f } \longrightarrow \text{pp}$

Alx  $\frac{7}{8} \frac{6}{8}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\begin{array}{l} \text{y} \\ \text{p} \end{array}$   $\frac{3}{2} \begin{array}{l} \text{z} \\ \text{y} \end{array}$   $\frac{4}{8} \begin{array}{l} \text{y} \\ \text{f} \end{array}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\frac{5}{8} -$   
 $\text{sf}_2 \text{ f } \longrightarrow \text{pp}$

Tb  $\frac{7}{8} \frac{6}{8}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\begin{array}{l} \text{y} \\ \text{p} \end{array}$   $\frac{3}{2} \begin{array}{l} \text{z} \\ \text{y} \end{array}$   $\frac{4}{8} \begin{array}{l} \text{y} \\ \text{f} \end{array}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\frac{5}{8} -$   
 $\text{sf}_2 \text{ f } \longrightarrow \text{pp}$

pcl.  $\frac{6}{8}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\begin{array}{l} \text{y} \\ \text{mp} \end{array}$   $\frac{4}{8} -$   $\frac{5}{8} -$

LR  $\frac{7}{8} -$   $\frac{3}{8} \begin{array}{l} \text{y} \\ \text{f} \end{array}$   $\begin{array}{l} \text{z} \\ \text{z} \end{array}$   $\frac{5}{8} -$

pi  $\frac{6}{8} \text{ (mp)}$   $\frac{8}{8} \text{ (b)}$   $\frac{9}{8} \text{ (mp)}$   $\frac{5}{8} \text{ sf}_2$   $\frac{5}{8} -$   
 $\frac{7}{8} \text{ (b)}$   $\frac{8}{8} \text{ (b)}$   $\frac{9}{8} \text{ (b)}$   $\frac{5}{8} \text{ (b)}$   $\frac{7}{8} \text{ (b)}$

A Porta  $\frac{7}{8} \frac{6}{8} \text{ (b)}$   $\frac{8}{8} \text{ (b)}$   $\frac{9}{8} \text{ (b)}$   $\frac{4}{8} \text{ (b)}$   $\frac{5}{8} \text{ (b)}$   $\frac{5}{8} \text{ (b)}$   $\frac{7}{8} \text{ (b)}$   $\frac{5}{8} \text{ (b)}$   
 $\text{p em si n}\ddot{\text{o}}$ ,  $\text{ma pe } \text{ (mp) } \text{ dra } \text{ (mf)}$

Vcl  $\frac{6}{8} -$   $\frac{4}{8} -$   $\frac{5}{8} -$

Vcl  $\frac{6}{8} -$   $\frac{4}{8} \text{ (z)}$   $\frac{5}{8} \text{ (z)}$

Vcl  $\frac{6}{8} -$   $\frac{4}{8} -$   $\frac{5}{8} -$

340

## THE SPIDER:

as a heart.

Stop that!

I hope you don't want to be turned into a simple firefly.

346

**Fl**

**C**

**Clx**

**Tb**

**perc**

**i**

**A ranha**

**Vcl**

**EL**

**Vc**

346

Fl

C

Clx

Tb

perc

i

A ranha

Vcl

EL

Vc

346

## THE DOOR:

a stone ..

## THE SPIDER:

Keep quiet!! Let me climb. I want to do a chandelier,

353

Fl  $\frac{7}{8}$  3  $\frac{b}{b^{\#}}$  mp [3]  $\frac{7}{4}$   $\frac{b}{b^{\#}}$   $\frac{b}{b^{\#}}$  3. mp [3:2]

C  $\frac{7}{8}$

Oboe  $\frac{7}{8}$

Tb  $\frac{7}{8}$

perc. 2cy.  $\frac{7}{8}$  3  $\frac{b}{b^{\#}}$   $\frac{b}{b^{\#}}$  ppp  $\frac{4}{3}$  5:4

w.ch.  $\frac{7}{8}$  p  $\frac{1}{3}$  mp  $\frac{4}{3}$  5:4

pi  $\frac{7}{8}$

The Spider

A Aranha  $\frac{7}{8}$  ff  $\frac{3}{2}$  finca quieta, nf medixas su-bit p e.  $\frac{3}{2}$  fa zer no te-to  $\frac{3}{2}$  um

Vl  $\frac{7}{8}$  3 mp pizz.  $\frac{5}{4}$  arco pp sul G

Vcl El  $\frac{7}{8}$  3 mp secco.  $\frac{5}{4}$  mp  $\frac{3}{2}$

Vc  $\frac{7}{8}$  3. pp

353

a rose on the ceiling.

I am a smart spider,

Handwritten musical score for orchestra and vocal parts. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Trombone (Tb), Percussion (Perc.), Piano (Pi), Violin (Vln), Viola (Vla), and Cello (Cello). The vocal parts are for Alceste (Alc.) and Admetus (Adm.). The score features various time signatures (3/5, 5/4, 4/3, 7/4) and dynamic markings (f, p, mf, pp). The vocal parts have lyrics written below their staves. The score is divided into two main sections by a vertical bar.

**Flute (Fl) Part:** Includes markings for 3/5, 5/4, 4/3, and 7/4. Dynamics include  $p$ ,  $f$ ,  $mf$ , and  $pp$ .

**Percussion (Perc.) Part:** Includes markings for 2/4, 88.5cr. b.p.: c.,  $p$  normal,  $p$  backl.,  $p$  maria, and w.ch.

**Vocal Parts:**

- Alceste (Alc.):** Includes lyrics "Lus-tre, u-ma ro-sa," and "Sov a-ra-na-ha-ta-ta-nha," with a 3:2 measure bracket.
- Admetus (Adm.):** Includes lyrics "I am a smart spider,"

**Orchestra Parts:** Includes parts for Clarinet (Cl), Bassoon (Bsn), Trombone (Tb), Piano (Pi), Violin (Vln), Viola (Vla), and Cello (Cello).

I've gotta earn a living.

Life is tough,

357

Fl (5:8)  $\begin{array}{c} \text{mp} \\ (3) \end{array}$   $\begin{array}{c} \text{f} \\ (3) \end{array}$  ff  $\begin{array}{c} \text{f} \\ (5:4) \end{array}$   $\begin{array}{c} \text{f} \\ (3) \end{array}$   $\begin{array}{c} \text{f} \\ (7:4) \end{array}$

C (5:8)  $\begin{array}{c} \text{mf} \\ (3) \end{array}$   $\begin{array}{c} \text{f} \\ (5:4) \end{array}$  f  $\begin{array}{c} \text{f} \\ (4:3) \end{array}$

lbx (7:5) p  $\begin{array}{c} \text{f} \\ (5:8) \end{array}$  f ff

Tb (7:5) -  $\begin{array}{c} \text{f} \\ (5:8) \end{array}$  f ff

perc. (scratches) (8)  $\begin{array}{c} \text{mp} \\ (8) \end{array}$   $\begin{array}{c} \text{f} \\ (8) \end{array}$   $\begin{array}{c} \text{f} \\ (8) \end{array}$   $\begin{array}{c} \text{f} \\ (8) \end{array}$

Pi (5:8) -  $\begin{array}{c} \text{f} \\ (5:8) \end{array}$  -

A (5:8) (inha.) mf pre-ci so vi-ver. f A vi-dae

Vcl (5:8) mf cantabile (5:8) mf  $\begin{array}{c} \text{f} \\ (5:8) \end{array}$   $\begin{array}{c} \text{f} \\ (5:8) \end{array}$   $\begin{array}{c} \text{f} \\ (5:8) \end{array}$   $\begin{array}{c} \text{f} \\ (5:8) \end{array}$

Vla (5:8)  $\begin{array}{c} \text{f} \\ (5:8) \end{array}$   $\begin{array}{c} \text{f} \\ (5:8) \end{array}$

Vc (5:8)  $\begin{array}{c} \text{f} \\ (5:8) \end{array}$   $\begin{array}{c} \text{f} \\ (5:8) \end{array}$

The vultures don't wait.

I hear the night bells,

Musical score page 360 featuring multiple staves for various instruments:

- Flute (Fl.)**: Four measures in 3:8 time, followed by a measure in 4:8 time. Measure 4 starts with a dynamic *f*.
- Clarinet (Cl.)**: Measures 1-3 in 3:8 time, measure 4 in 4:8 time, and measure 5 in 5:8 time.
- Bassoon (Bsn.)**: Measures 1-4 in 7:8 time, measure 5 in 5:8 time.
- Trombone (Tb.)**: Measures 1-4 in 7:8 time, measure 5 in 5:8 time.
- Percussion (Perc.)**: Measures 1-4 in 2:4 time (scrubbing), measure 5 in 5:8 time.
- Piano (Pi.)**: Measures 1-4 in 3:8 time, measure 5 in 5:8 time.
- Accordion (A.)**: Measures 1-5. The lyrics are:  
du - ra, os cor — vos não es - pe — ram, ff ou — foos si - nos da
- Violin (Vl.)**: Measures 1-5 in 3:8 time, followed by a measure in 4:8 time.
- Cello (Cello)**: Measures 1-5 in 3:8 time, followed by a measure in 4:8 time.

Measure numbers 360 and 361 are indicated at the bottom of the page.

I see the dirges,

364

Fl (b) f (5) f (5:4) (3) p

C (7:8) f (3:2) mp (6:8) z

Obx (7:8) f (7:8) mp (6:8) z

Tb (7:8) (3:2) f (7:8) mp (6:8) z

Pncl. (2c) (scr.) (7:8) mp (7:8) z (6:8) z (7:8) z (mf)

P. (7:8) z (7:8) z (6:8) z (7:8) z (f)

A

Aranha noi — te, ve — jo os fu-ne-rais, mf

Vl (7:8) f (3:2) mp ff (3:2)

Uk El (7:8) z (6:8) z (7:8) z (fff)

Vc (7:8) z (6:8) z (7:8) ff

364

I feel myself a widow,

I go back to

367

Fl 4 8 5 8 7 8

Cl 4 8 ff 5 8 7 8

Wkx 7:4 8 ff 5 8 7 8 3. 3. 7 8

Tb 7:4 8 ff 5 8 7 8

Perc. 2:4 7 8 5 8 7 8

Pi 4 8 ff 5 8 7 8

A. Aranha 4 8 ff me sinto vi — o — va, 7 8 3. 7 8 3. 2:3 re-gres-so a 7 8 In-gla-

Vcl 4 8 fff 5 8 7 8

Vla. E. 4 8 fff 5 8 7 8

Vc 7:4 8 fff 5 8 7 8 4:3

Sfz Sfz

England.

The spider is the

370

Fl.  $\frac{6}{8}$  -  $\frac{7}{8} \text{ z.}$   $\frac{5}{8} \text{ d.}$   $\frac{ppp}{p}$   $\nearrow \text{mf} \searrow \text{pp ff p}$

C.  $\frac{6}{8}$  -  $\frac{7}{8} \text{ -}$   $\frac{5}{8} \text{ -}$

Ob.  $\frac{7}{8} \text{ d.}$   $\frac{7}{8} \text{ d.} \text{ z z z z}$   $\frac{5}{8} \text{ -}$

Tb.  $\frac{9}{8} \text{ z.}$   $\frac{7}{8} \text{ -}$   $\frac{5}{8} \text{ z.} \text{ z.}$   $\frac{5}{8} \text{ z.} \text{ z.}$   $\frac{5}{4} \text{ -}$

Perc.  $\text{z. cy. f}$   $\frac{p \#}{7} \text{ -}$   $\frac{ff}{\text{w. chs. g}}$   $\frac{\text{f.}}{\text{f.}}$   $\frac{\text{f.}}{\text{f.}}$

p:  $\frac{6}{8} \text{ -}$   $\frac{7}{8} \text{ z.}$   $\frac{5}{8} \text{ d.}$   $\frac{f}{\text{f.}}$

A.  $\frac{6}{8} \text{ -}$   $\frac{7}{8} \text{ -}$   $\frac{5}{8} \text{ -}$   $\frac{3}{2} \text{ -}$   $\frac{3}{2} \text{ -}$   $\text{A a-ra nha e o mais tris}$

Vl.  $\frac{6}{8} \text{ -}$   $\frac{7}{8} \text{ z.}$   $\frac{5}{8} \text{ d.}$   $\frac{5}{8} \text{ d.}$

Hn.  $\frac{6}{8} \text{ z.}$   $\frac{7}{8} \text{ -}$   $\frac{5}{8} \text{ d.}$   $\frac{5}{8} \text{ d.}$

Vc.  $\frac{7}{8} \text{ -}$   $\frac{7}{8} \text{ -}$   $\frac{5}{8} \text{ d.}$   $\frac{5}{8} \text{ d.}$

$\frac{ppp}{p}$   $\frac{p \text{ sul pont.}}{p}$   $\frac{p}{p}$

THE ADMINISTRATIVE OFFICER

Saddest of all living beings. → After me, that's obvious! I'm the number one!

373

Fl

O

Cl

Bx

Tb

Perc.

Pi

A

Arabah

Of.

Ad.

Vl

Vc

C

373 f ordinario ff = ff >

dos se — res vi-vos — The Officer furioso ff  
Depois de mim, só — vio sou o nú-me-ro um

The saddest among the saddest. I leave it to the others

375

Fp ff

Cb

Tb

Perc.

Pi.

Of.  
Ad.

Vl

Vcl  
El

Vc

375 ff f

the privilege of getting drunk.

I just can't.

J=160

Vivo

377

**Vivo**

Fl. 5 7 7 4 7 4 2 8

C 5 7 4 7 4 2 8 fff

Clx 7:5 7 4 7 4 2 8 fff

Tb 10:5 7 4 7 4 15:4 fff

Perc. 7 5 4 4 4 5:4 ff G.T. f+

pif. 5 7 4 7 4 2 8

Ot. Ad. 5 7 4 7 4 2 8 -legia de em-bri-a-gar - se. pp Non pos-su mus

Vl. 5 7 4 7 4 2 8 pp

Vln. El. 5 7 4 7 4 2 8 5:4 mf

Vc 7:5 7 4 7 4 2 8 pp mp

THE BOOZE BOTTLES:

Can't you?

Why can't you? Taste me, I'm sweet, I'm dry!!

390

Fl

C

Utx

Tb

perc.

pi

The boozie bottles

O quvel

A rrafa  
Jisque

O rafau  
Lya

Vla

Vcl

mf Não po-de?

f Ex-per-i-men-ta. Sou do-ce. Sou se-co

f Sou do-ce. Sou se-co

mf Não po-de por que?

ff Sou se-co

(The booze bottles keep)  
repeating these phrases,  
harassing the officer:

Taste me, It's the King's party, It's for free, Drink me!!

384

The vocal parts sing in Portuguese:

- Cog. (Cognac): Me pro-va! me pro-va!
- A. sp. visque (A. sp. visque): É a fes-tado rei!
- Grit. (Grit.): É de gra-ça! de gra-ça!
- Vl (Violin): f de gra-ça!
- Vla (Viola): Me be-be! me be-be me pro-va!
- Vc (Cello): Me pro-va! é a fes-tado rei! É de
- Vl (Violin): f E' a fes-ta do rei! E' de gra-ça!
- Vla (Viola): Me be-be! Me pro-va! de

Dynamic markings: ff, mf.

Measure 384: 8/8 time signature. Measures 385-386: 3:2 time signature. Measures 387-388: 3:2 time signature. Measures 389-390: 3:2 time signature.

397 (Subtitles are below)

fl  
 cl  
 ob  
 tb  
 perc.  
 pi  
 cor.  
 A.  
 viss.  
 gr.  
 Ad.  
 vcl.  
 vla.  
 vcl.  
 vla.

14ths. col bag. di G.C. (maria)

be-be me be-be! É a festa! do rei! E de gra-fa! de gra-

gra-fa! Me pro-va! me pro-va! É a festa do rei! Me be-be

gra-fa! Me be-be! me be-be me pro-va! Me pro-va! É de gra-

ff Mas se eu não sei be-ber. Nunca a-prendi.

88 397

THE OFFICER:

But I don't know how to drink. I've never learned how.

( subtitles are below ↓ )

Fl  $\frac{11}{8}$  3. ff  $\frac{7}{8}$

Cl  $\frac{11}{8}$  3. ff  $\frac{7}{8}$

Ubx  $\frac{7}{8}$  ff  $\frac{7}{8}$

Tb  $\frac{7}{8}$  ff >

pi  $\frac{11}{8}$  ff  $\frac{9}{8}$

cop.  $\frac{11}{8}$  ff \* senza ped. !!

grf.  $\frac{11}{8}$  ff senza ped. !!

Cach.  $\frac{11}{8}$  ff

S The Paper  $\frac{11}{8}$  mf E - le não sa - be quear - ti - go ca - tor - ze fa -

O A  $\frac{11}{8}$  mf E - le não sa - be quear - ti - go ca - tor - ze fa -

T  $\frac{11}{8}$  mf E - le não sa - be quear - ti - go ca - tor - ze fa -

B  $\frac{7}{8}$  mf E - le não sa - be quear - ti - go ca - tor - ze fa -

Vl  $\frac{11}{8}$  3. ff  $\frac{7}{8}$

Vc  $\frac{7}{8}$  ff  $\frac{5}{4}$

389 ff  $\frac{5}{4}$

$\frac{5}{6}$

THE PAPER:

He doesn't know that the article 14

Allows one to get plastered with gin and cognac.

390

Fl ff 7:8

c 5:4

Obx 7:8

Tb 9:8

pi ff 5:4

senza ped.!!

S 3:2 -cul ta pi-le-ques de gim e co-nha-que;

A 3:2 -cul ta pi-le-ques de gim e co-nha-que;

T 3:2 -cul ta pi-le-ques de gim e co-nha-que;

B 3:2 -cul ta pi-le-ques de gim e co-nha-que;

Vl ff 5:4

Vc 5:4

He doesn't know that the article 18 authorizes one to get wasted even with absinth.

391

Fl. 6/8  $\zeta \cdot$  ff 5:4  $\zeta \cdot$

C. 6/8  $\zeta$  ff 5:4  $\zeta$  7:8 5:4  $\zeta \cdot$

Obx. 7:6  $\zeta$  ff 7:6  $\zeta \cdot$

Tb. 9:6 ff  $\zeta \cdot$  ff 4:3  $\zeta \cdot$

pi. 6/8 pp 7:6 5:4  $\zeta \cdot$

S. 6/8 mf mal sa-be e - le queantigode-zito av - to-ri-za por-res a-te de a-b-sin-to;

O. 6/8 mf mal sa-be e - le queantigode-zito av - to-ri-za por-res a-te de a-b-sin-to;

T. 6/8 mf mal sa-be e - le queantigode-zito av - to-ri-za por-res a-te de a-b-sin-to;

B. 9:6 mf mal sa-be e - le queantigode-zito av - to-ri-za por-res a-te de a-b-sin-to;

Vl. 6/8  $\zeta \cdot$  ff 5:4  $\zeta \cdot$

Vc. 9:6 ff 5:4  $\zeta \cdot$

391 91

How can he ignore that the article 40

393

Fl  $\frac{9}{8}$   $\text{z}$   $\text{z}$   $\text{ff}$   $\frac{7:8}{7:8}$   $\text{z}$

C  $\frac{9}{8}$   $\text{z}$   $\text{ff}$   $\frac{3}{3}$   $\frac{7:8}{7:8}$

Clx  $\frac{7:9}{8}$   $\text{y}$   $\frac{7:6}{7:6}$   $\text{z}$   $\text{z}$

Tb  $\frac{7:9}{8}$   $\text{ff}$   $\text{z}$

Pi  $\frac{9}{8}$   $\text{ff}$   $\frac{9:6}{9:6}$   $\text{z}$   $\frac{4}{4}$   $\frac{5:4}{5:4}$   $\frac{6:4}{6:4}$

S  $\frac{9}{8}$   $\text{mf}$   $\text{co}$   $\frac{3}{3}$   $\frac{3:2}{3:2}$   $\text{moi-g-no-ra quear-ti-go}$   $\text{qua-ren-ta}$

A  $\frac{9}{8}$   $\text{mf}$   $\text{co}$   $\frac{3}{3}$   $\frac{3:2}{3:2}$   $\text{moi-g-no-ra quear-ti-go}$   $\text{qua-ren-ta}$

T  $\frac{9}{8}$   $\text{mf}$   $\text{co}$   $\frac{3}{3}$   $\frac{3:2}{3:2}$   $\text{moi-g-no-ra quear-ti-go}$   $\text{qua-ren-ta}$

Vl  $\frac{9}{8}$   $\text{z}$   $\text{z}$   $\text{ff}$   $\frac{3}{3}$   $\frac{5:6}{5:6}$

Vc  $\frac{9:9}{8}$   $\text{ff}$   $\frac{5:4}{5:4}$   $\text{ff}$   $\frac{5:6}{5:6}$

92 393

( subtitles are below )

Flute (Fl.)

Cello (Cello)

Alto (Alto)

Tenor (Tb.)

Piatti (Pi.)

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Violin (Vl.)

Cello (Vc.)

394

tells you to drink fire, hemlock, gasoline, that if the situation requires 93

melted copper one can <sup>glut</sup> ~~savine~~, that one can arrive drunk at the office,

396

Fl  
Cl  
Bassoon  
Trombone  
Picc.

Pic.  
Soprano  
Alto  
Tenor  
Bass  
Viola

co-bre der-re-ti-do se po-de sor-ver;  
se po-de che-gar e' briona re-par-ti-  
co-bre der-re-ti-do se po-de sor-ver;  
se po-de che-gar e' briona re-par-ti-  
co-bre der-re-ti-do se po-de sor-ver;  
se po-de che-gar e' briona re-par-ti-  
co-bre der-re-ti-do se po-de sor-ver; ff  
ff sempre

that one can fill the pale fountain  
that one can insult the icons on the wall, pen with vermouth,

Handwritten musical score for Flute (Fl), Clarinet (Cl), Oboe (Ob), Bassoon (Bb), and Trombone (Tb). The score consists of two systems of music. Measure 399 starts with a 7:8 time signature, followed by a 5:4 section, then a 7:6 section, and finally a 4:3 section. Measures 400-401 show a continuation of these patterns. The notation includes various note heads and stems, with some notes having 'b' or '#' symbols above them.

Handwritten musical score for Piccolo (Pi), Soprano (S), Alto (A), Tenor (T), Bass (B), Viola (Vl), and Cello (Vc). The vocal parts sing in unison, with lyrics in Spanish. The lyrics are:

se po-dein-sul-tar o í-co-ne da pa-re-de,  
en — cher de ver-mu-teo tin-tei-ro pá-li-do,  
se po-dein-sul-tar o í-co-ne da pa-re-de,  
en — cher de ver-mu-teo tin-tei-ro pá-li-do,  
se po-dein-sul-tar o í-co-ne da pa-re-de,  
en — cher de ver-mu-teo tin-tei-ro pá-li-do,  
se po-dein-sul-tar o í-co-ne da pa-re-de,  
en — cher de ver-mu-teo tin-tei-ro pá-li-do,

The score includes various time signatures (7:8, 5:4, 4:3, 3:2) and dynamic markings like 'f' and 'p'. Measure numbers 398 and 399 are visible at the bottom.

400 (subtitles below ↓)

Ft

Ce

Obx

Tb

Pi

S

D  
P  
f/r

A

T

B

Vcl

Vc

en-so-par em ge-ne-bra ve-thos de-cre-toes

400

96 that one can soak old decrees with schnapps,

(subtitles below ↓)

401

Fl

C

Obx

Tb

S

D  
P  
A  
T

B

Vcl

Vc

1988

Fl: ff, 7:8, 5:8

C: ff, 7:6, 3, 7:8, 5:8

Obx: ff, 5:8

Tb: ff, 5:8

S: ff, 7:6, 3:2, 5:4, 6:4, 3:2, 5:8

D, P, A, T: nos ca-sos tais e em cer-tas con-di-ções...

B: nos ca-sos tais e em cer-tas con-di-ões...

Vcl: ff, 5:4, 5:6, 5:8

Vc: ff, 5:6, 5:8, ppp

Snare drum ex. d.

5:8 mf 5:4

and that in those cases and in certain conditions

THE SILVERFISH

No, He does not know.

What a doff!!

403

cl  
lbx  
Tb  
perc.  
A  
traga

The Silverfish  
Que bur-ro.

S  
A  
T  
B  
Vl  
Vc

403 PPP

THE BOOZE BOTTLES:

His soul , his palm ,

407

Fl. 3 5 8 2 f b# #

C 3 5 8 2 f b# #

Qb 7:3 8 2 fff b# # 3:2 5:4 2 8 fff b# # 5:4 2 8 fff b# # 5:4

Tb 7:3 8 2 fff b# # 5 2 8 fff b# # 2 8 fff b# # 2 8

Perc. 441s 3 5 8 2 ff f+ 2 8 G.T. 2 8 ff f+

pi 3 8 2 5:4 2 8

O Cdg. 3 5 8 2 5:4 2 8 f su a al-ma

A gr. V. 3 5 8 2 5:4 2 8 f su a pal-ma

O gr. Lach. 3 5 8 2 5:4 2 8 f su a pal-ma

VL 3 5 8 2 5:4 2 8 fff 14:3 2 8 ff

Vcl El 3 5 8 2 5:4 2 8 fff 2 8

Vc 3 5 8 2 5:4 2 8 fff 2 8

408

(subtitles below ↓)

**411**

**Fl**      **C**      **Vcl**      **Tb**      **perc.**      **Pf**      **Cop.**      **A**      **O**      **U**      **Vcl**      **Vcl**      **Vcl**

5:8      5:8      7:8      7:8      5      5:8      5:8      5:8      5:8      5:8      5:8      5:8

**(subtitles below ↓)**

**411**

**Fl**      **C**      **Vcl**      **Tb**      **perc.**      **Pf**      **Cop.**      **A**      **O**      **U**      **Vcl**      **Vcl**      **Vcl**

5:8      5:8      7:8      7:8      5      5:8      5:8      5:8      5:8      5:8      5:8      5:8

(subtitles below.)

Fl 414

Fl

C

Utx

Tb

perc.

Lion Roar

tambourine

1 Wood block

pi

Oboe

(su) — a con-de-na-ção!

mf So — mos o cris-tal,

A

visque

mf So — mos o cris-tal,

guitarra

— que — za

mf So — mos o cris-tal,

Vl

Vla

El

Vc

414

His condemnation !!

We are the crystal , 101

the mith, the star, the world restarts in us,

416

Fl  $\frac{6}{8}$   $\gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

cl  $\frac{6}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

p

Bx  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

B  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

perc  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

WB mp

vi  $\frac{8}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

$\frac{8}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

$\frac{8}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

mf mi  $\overbrace{\text{toas-tre}}^{2:3} \text{ la,}$   $\frac{5}{8} \gamma \text{ em nôs}$   $\frac{4}{8} \text{ o mun-do}$   $\text{re-co-me-fa,}$

Af. sp4  $\frac{8}{8} \text{ mi}$   $\overbrace{\text{toas-tre}}^{2:3} \text{ la,}$   $\frac{5}{8} \gamma \text{ em nôs}$   $\frac{4}{8} \text{ o mun-do}$   $\text{re-co-me-fa,}$

Vf  $\frac{8}{8} \text{ mi}$   $\overbrace{\text{toas-tre}}^{2:3} \text{ la,}$   $\frac{5}{8} \gamma \text{ em nôs}$   $\frac{4}{8} \text{ o mun-do}$   $\text{re-co-me-fa,}$

Vl  $\frac{6}{8} -$   $\frac{5}{8} -$   $\frac{4}{8} -$

la  $\frac{6}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

cl  $\frac{6}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

Vc  $\frac{7}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{5}{8} \gamma \gamma \gamma \gamma \gamma \gamma$   $\frac{4}{8} \gamma \gamma \gamma \gamma \gamma \gamma$

416 f

The contradictions kiss each other's lips, the thick Leads to

419

Fp      b:      #:  
 $\frac{5}{8}$  7. p      b:      #:  
Q      b:      #:  
Wb      9:5      f#:  
Tb      9:5      f#:  
perc.      5:7      6:7  
Wb      mp  
pi      5:8 p  
O.      5:8      6:8      2:3  
A. grf. vispo      5:8      6:8      3:2  
grf. Cach.      7:5      6:8      2:3  
Vcl      5:8      6:8  
Vln El      5:8      mp  
Vcl      7:5      6:8      5:4  
419 f-

104 The subtle. We are the essence, the intelligence, the poem.

Brandy, Anisette, Kummel, Blue-clouds, Brandy... etc...

425

Fl.  $\frac{5}{8}$

C.  $\frac{5}{8}$   $mf$

Obx.  $\frac{7}{8}$   $mf$

Tb.  $\frac{7}{8}$   $ppf$   $secos$   $mf$

perc.  $\frac{5}{8}$   $Wb.$   $mf$

Pi.  $\frac{5}{8}f$

O.  $\frac{5}{8}$

csg.  $\frac{5}{8}$

A.  $\frac{5}{8}$   $mf$  Brandy A-ni-set-te Kummel Nu-vens — a-zvis, Brandy A-ni-set-te Kummel Nu-vens-a-zvis, Brandy

grf. visque  $\frac{7}{8}$   $mf$  Brandy A-ni-set-te Kummel Nu-vens-a-zvis, Brandy A-ni-set-te Kummel Nu-vens-a-

gpf. csg.  $\frac{7}{8}$   $mf$

Vcl.  $\frac{5}{8}$

Vla.  $\frac{5}{8}$

El.  $\frac{5}{8}$

Vc.  $\frac{7}{8}$   $ff$

Waterfall of words!

waterfall of words !!

428

Fl

U

Bx

Tb

pcl

si

op.

A. p.  
ispr.

O. gif.  
ach.

Ve

Vcl

428 ff sffz sffz ffff

Waterfall of words!

waterfall of words !!

mf

mf

mf

mf

mf

f

mf

ff

cas ca-ta de pa-la — vrás!!

4:3

4:3

4:3

— zuis, Bran-dy A-ni-set-te Küm-mel Nu-vens-a — zuis, Bran-dy A-ni-set-te Küm-mel Nu-vens-a — zuis

mf

mf

ff

ffff

Drink me, It's the Kings party,  
It's free, Taste me ... etc...

THE SPIDER: I'm not interested.

431

Fl

C

Obx

Tb

perc.

Pi

O

A

O

Vcl

El

Vcl

THE SPIDER: I'm not interested.

Drink me, It's the Kings party,  
It's free, Taste me ... etc...

Fl

C

Obx

Tb

perc.

Pi

O

A

O

Vcl

El

Vcl

431

107

THE OFFICER: To drink one needs to be in Love. I feel too old

433

F1 (3:2) mp

U

Obx (3:2) mp

Tb (3:2) mf use handle of stick for Wbs.

Perc. (3:2) G.T. 8 (5:4) 8 pff (5:4)

pi (3:2) (3:2) (3:2) (3:2) (3:2) (3:2) (3:2) (3:2)

O (3:2) mf E de gra! fa! de gra-fa! Me be-be me be-be E a fes-ta do

A (3:2) 18 mf Me pro — va! E a fes-ta do rei! E de gra-fa! Me prova! Me pro — va!

O (3:2) mf be — be! Me pro — va! de gra — fa! Me be-be! me be-be me

A (3:2) (3:2) (3:2) (3:2)

of. Ad. (4:3) ff pa-ra be-be é pre-ci-so a-mar! ff sin-to-me tar

Vl (3:2) mp (3:2)

Vla El (3:2) (3:2)

Vc (3:2) (3:2) (3:2) (3:2) (3:2) (3:2) (3:2) (3:2)

(subtitles below ↓)

435

Fl. 3. 2. 3. ff 7:8 tr.b.

C. 3. 2. 3. ff 7:6 7:8 5:4

Obx. 7:8 ff 7:8 5:4

Tb. 7:8 ff 7:8 5:4

Perc. 4:4 mf 3:2 f 3:2 f 3:2 f 3:2 f

pi. 9:8 3. 2. ff 3:2 5:4 6:4 senza ped.!!

the house ped. senza ped.!!

O. Cog. 7:8 3. 2. ff 3:2 5:4 6:4 E de gra! Me pro-ra! me pro-ra! E a fes-ta do rei! Me

A. Voz. 7:8 3. 2. ff 3:2 5:4 6:4 E a fes-ta do rei! E de gra! Me be-be! me be-be me pro-ra! Me

O. (ad.) 7:8 3. 2. ff 3:2 5:4 6:4 pro-ra! Me pro-ra! E a fes-ta do rei! E de gra! Me Me

the paper

S. 7:8 4:3 3. 3. 3. 3. f E-le não sa-be que paixão amar se-gun-do re-za oar-ti-go no-ven-ta...

O. P. A. 7:8 4:3 3. 3. 3. 3. f E-le não sa-be que paixão amar se-gun-do re-za oar-ti-go no-ven-ta...

F. T. 7:8 4:3 3. 3. 3. 3. f E-le não sa-be que paixão amar se-gun-do re-za oar-ti-go no-ven-ta...

B. 7:8 4:3 3. 3. 3. 3. f E-le não sa-be que paixão amar se-gun-do re-za oar-ti-go no-ven-ta...

The Officer

Or. Ad. (tar.) ff p ff ff 4:3 de ff para a-pren-dre.

Vcl. 7:8 3. 2. 3. ff 5:6 3. 2. 3. 2. 3. 2. ff 3:2 5:4

Vcl. El. 7:8 3. 2. ff 3:2 5:4 3. 2. 3. 2. ff 3:2 5:4

Vc. 7:8 5:4 ff 5:6 ff 5:6 ff 3. 2. ff 3:2 5:4

THE OFFICER: → to Learn how !!

THE PAPER: → He doesn't know that the passion Love, according to the article 90...

437

Fl fff [3] 5:4

C 7:8 7:6 4:3

Obx 7:8 7:6 4:3

Tb fff mf s:q

pell. 6 3:2 fff 7:8

G.T. 8f Lionbear pp fff

pi 7:6 7:8

senza ped.!!

O. cog. ff be — be!

A. gcf. 6 b 7:6 7:8

U. syn. 8ff be — be!

O. gcf. 7:6 7:8

be — be!

Vcl 6 7:6 7:8 7:8

Vla 6 7:6 7:8

Vc 7:6 7:8

437 fff 3:2 fff 5:4

THE SILVERFISH:

He's a Zebra!!

THE TELEPHONE:

Love?

440 Mvta in piccolo

Fl 5 8 5 8 3 5  
 C 5 8 5 8 3 5  
 Cl 7:5 8 5 8 3 5  
 Tb 7:5 8 5 8 3 5  
 Prc. 5 3 ff 5 7. (Cymb) mp 5 7 inf. 7 3 3 5 3.  
 Pi 5 8 4 5 8 3 5 8 5 8 3 5 8 5 8  
 Telephone 5 8 5 8 3 5 8 5 8 3 5 8 5 8  
 Traga 7:5 7 9 5 8 3 5 8 3 5 8 5 8  
 Vl 5 8 5 8 3 5 8 5 8 5 8 5 8  
 El 5 8 5 8 3 5 8 5 8 5 8  
 Vc 7:5 8 5 8 3 5 8 5 8 5 8

*f 7:6* *reco-reco* *Cymb* *both cymbals* *M p played with bows*

*z:3* *mf* *flat tongue*

*z:3* *mf* *A — mor? A*

*f E-u-maze-bra!* *mf senza vibrato!!*

*pp sff*

440

Love?

Love?

Through me the bodies make love,

445

Picc.

(d)

(ubx)

Tb

picc.

pic.

Telephone

Vcl

Vcl

Vcl

445

Love?

Through me the bodies make love,

mor?

A — mor?

A-trá-vés de mim os cor-pos se a-mam,

mf

f

3:8

3:8

3:8

Some speak quietly, others call and can't

450

Picc.

U

S

Tb

Perc.

Pi

Tel.

Vi

Vcl

Vc

al-guns se fa-lam em si-lén-cio, ou-tros cha-mam e nã-a-

450

bear the weight and bitterness of their voices.

I was invented

455

Picc.  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

Tuba  $\frac{7}{8} \frac{5}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

Trombone  $\frac{7}{8} \frac{5}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

Perc.  $\frac{7}{8}$   $\frac{5}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

Telephone  $\frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{4}{8}$

Violin  $\frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{4}{8}$

Cello  $\frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{4}{8}$

Bassoon  $\frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{4}{8}$

*guen-tan o pe-so-e ga-mar-gor da voz. In-ren-ta-ram*

455

for Business, sickness cases and perhaps even War ones.

460

Picc.

cl.

vclx.

Tb.

pern.

pi.

Tdline.

Vcl.

El.

Vcl.

460

*me pa-ra ne-gó-cios, ca-sos de do-en-za e tal-vez de guerra*

But I was lead to Love. How I suffer!

463

Picc.  $\frac{6}{8}$  b -  $\frac{5}{8}$  7  $\begin{smallmatrix} \text{b} \\ \text{mp} \end{smallmatrix}$

Cl.  $\frac{6}{8}$  7 f  $\begin{smallmatrix} \text{b} \\ \text{#} \end{smallmatrix}$  -  $\frac{5}{8}$  7  $\begin{smallmatrix} \text{b} \\ \text{mp} \end{smallmatrix}$   $\begin{smallmatrix} \text{f} \\ \text{flatterzunge} \end{smallmatrix}$

U. bks.  $\frac{6}{8}$  7 f -  $\frac{5}{8}$  7  $\begin{smallmatrix} \text{b} \\ \text{mf} \end{smallmatrix}$   $\begin{smallmatrix} \text{b} \\ \text{mp} \end{smallmatrix}$   $\begin{smallmatrix} \text{f} \\ \text{#} \end{smallmatrix}$

Tb.  $\frac{6}{8}$  f  $\begin{smallmatrix} \text{b} \\ \text{d.} \end{smallmatrix}$  -  $\frac{5}{8}$  7  $\begin{smallmatrix} \text{f} \\ \text{mf} \end{smallmatrix}$

Perc.  $\frac{6}{8}$  -  $\frac{5}{8}$  7 p  $\begin{smallmatrix} \text{f} \\ \text{mf} \end{smallmatrix}$

Pi.  $\frac{6}{8}$  f -  $\frac{5}{8}$  b p  $\begin{smallmatrix} \text{f} \\ \text{#} \end{smallmatrix}$

O. T.  $\frac{6}{8}$  7  $\begin{smallmatrix} \text{mf} \\ \text{mas fui} \end{smallmatrix}$  de-ri-van-do pa-ra-o  $\begin{smallmatrix} \text{b} \\ \text{mor.} \end{smallmatrix}$   $\frac{5}{8}$  7  $\begin{smallmatrix} \text{mp} \\ \text{Lo-mo so-fro!} \end{smallmatrix}$

Vl.  $\frac{6}{8}$  f  $\begin{smallmatrix} \text{mf} \\ \text{#} \end{smallmatrix}$  -  $\frac{5}{8}$  7  $\begin{smallmatrix} \text{mp} \\ \text{#} \end{smallmatrix}$   $\frac{5}{8}$  7  $\begin{smallmatrix} \text{mf} \\ \text{senza vibrato!!} \end{smallmatrix}$

Vcl.  $\frac{6}{8}$  f  $\begin{smallmatrix} \text{mf} \\ \text{#} \end{smallmatrix}$  -  $\frac{5}{8}$  7  $\begin{smallmatrix} \text{mf} \\ \text{#} \end{smallmatrix}$

All the pains leak through the mouth piece,

46b

Picc.

Oboe

Bassoon

Tb

Perc.

Pi

Trombones

U

Vcl

Vc

mp

Tomas as do-res es — com reu pe — lo bo — cal —

inf

46b

They leave only saliva,  
A Love spit

471

Pic.

C

Alb.

Tb

Pno.

PI

Tel. clsp.

Vl

Vla. E1

Vc

471

Xam-a-pe-nas sa-li-ra...  
Cus-po dea-

pretending tears.

475

Muta in Flauta

475

Muta in Flauta

Picc. C Oboe Tb Perc. Pi Telefon Vi Vla El Vc

*mor fin — sin — do Lá-gri-mas.*

979

Fl.

5  
8

U. *mp* *f* *cresc.* *5:4* *3* *ff* *cresc.* *5:4* *3*

Cl. *mp* *f* *5:4* *cresc.* *5:8* *7:6*

Tb. *5:8* *ppp* *ff*

Perc.

5  
8

Pi. *p* *5:4* *3* *7:6*

Vl. *mp* *f* *5:8*

Vcl. *5:8*

Vcl. *mp* *f* *5:8*

979

THE SILVERFISH:

Dating girls

481

Fl 5:8 3 ff 5:4

C 5:8 3 ff 7:8 7:9

Bx 9:5 ff 5:4 15:4 ff 7:6 5:4

Tb 9:5 ff 5:6 ff 5:6

Pno. 5 8 9 8

Pi 5:8 fpp 9:6 5:4 ff 6:4 5:4 5:1 3

A Trony 9:5 7:6 senza ped. 5:6 ff 3:2 Na-mo-

Vl 5:8 3 ff 5:6 3:2 ff f p senza vibrato

Vcl 5:8

Vc 9:5 ff 5:4 ff 5:4 3:2 ff 5:4

481

on working hours!

483

Fl 5/8 -

Cl 5/8 3. 6/8 3.

Obx 7:5/8 3. 7:6 ff cresc.

Tb 7:5/8 7:6 ff rec-reco

Perc. 5/8. ff

Pi 7:6 5/8 ff 9:6 7:6 5:4 6:4 Scra ped.

A Trag. 7:5/8 3. 7:6 7:3 3. -tar ha ho-ho-de-pe-di-en te

Vl 5/8 ff sff

Vln El. 5/8

Vc 7:5/8 3. 6/8 5:4 7:8

THE OFFICER:

It doesn't solve the problem,

485

The Officer  
Admetus

ff 3:2

ff 5:4

mf sul ponticello

mf sul ponticello

(the officer grabs a gun)

Nothing solves the problem,

487

Fl. *mf cresc. a ff*

U. *mf cresc. w ff*

Cb. *mf cresc. at pf*

Tb. *f*

Perc. *4*

pi. *5:4* *3* *7:6* *7:6* *5:4* *3* *7:6* *5:4* *5:6* *5:4*

Of. Ad. *-sol- ve.* *mf Na* *da re-sol* *ve.* *f* *mes-*

Vl. *mf*

Vcl. El. *6* *8*

Vc. *7:4* *mf* *3:2* *3:2* *6* *8* *3:2* *ff* *ordinario* *ff*

Will this gun solve it?

490

Fl. ff 3:2 ordinario 3:2 6 8 > 3:2

O. ff ordinario 3:2 6 8 3:2 5:4 3

B. ff 3:2 6 8 3:2

Tb. ff 6 8 ff 3:2 5:4 3

PPR. f G.T. 6 8 f 3

Pi. mp cresc. 5:4 3 6 8 7:4 f 5:4 3:2

Df. Ad. 3:2 6 8 3:2 3:2 3:2 ... ff

no re-vol Ver re-sol-ve-ra? ff

Vl. ff 3:2 3:2 3:2 6 8 3:2 ffff

Vln. El. rasgueado 6 8 rasgueado 3:2 3:2

Vc. ff 3:2 6 8 ffff

490 ff 3:2

Love and Death are just

482

F1       $\frac{8}{8}$   $\frac{3}{8}$   $\frac{3}{8}$

Cl       $\frac{7}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{5:4}{5:4}$   $\frac{7:8}{7:8}$   $\frac{3}{3}$   $\frac{5:4}{5:4}$

Obx       $\frac{7}{8}$   $\frac{7}{8}$   $\frac{7}{8}$   $\frac{7:6}{7:6}$   $\frac{7:6}{7:6}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{ff}{ff}$

Tb       $\frac{7}{8}$   $\frac{7}{8}$   $\frac{7}{8}$   $\frac{mf}{mf}$   $\frac{3:2}{3:2}$   $\frac{3:2}{3:2}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{mf}{mf}$   $\frac{3:2}{3:2}$   $\frac{3:2}{3:2}$

pno.       $\frac{8}{8}$   $\frac{8}{8}$   $\frac{8}{8}$   $\frac{6:4}{6:4}$   $\frac{6:4}{6:4}$   $\frac{ff}{ff}$   $\frac{mf}{mf}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{ff}{ff}$   $\frac{mf}{mf}$   $\frac{ff}{ff}$

pi       $\frac{5:4}{5:4}$   $\frac{3:2}{3:2}$   $\frac{3:2}{3:2}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

pf.       $\frac{8}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3:2}{3:2}$   $\frac{3:2}{3:2}$   $\frac{ff}{ff}$   $\frac{f}{f}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Ad.       $\frac{8}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $A$   $\text{mor.}$   $c$   $\text{mor.}$   $te$   $sab$

Vcl       $\frac{8}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{5:6}{5:6}$   $\frac{5:6}{5:6}$   $\frac{3}{3}$   $\frac{3}{3}$

Vcl       $\frac{8}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3:2}{3:2}$   $\frac{3:2}{3:2}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

Vcl       $\frac{7}{8}$   $\frac{7}{8}$   $\frac{5:4}{5:4}$   $\frac{5:4}{5:4}$   $\frac{5:4}{5:4}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$   $\frac{ff}{ff}$

492

certificates, files...

THE SILVERFISH:

A forwarded petition between parties.

494

Fl. 7 5:8

U. 7 5:8 5:4 3

Alto 7:7 8 7:6 mf

Tb. 7:7 8 7:6 ff 5:6

Perc. 7 5:8 3 ff

Pi. 7 8 ff f > 5:8 5:4 5:4

Ot. Ad. 7 8 5:6 cer-ti-does, fi-chas... 4:3 3

A. Silverfish 7:7 8 3 Des-pa-chas inter-lo-cu-to-rios.

Vcl. 7 8 f > ff sforzando ff Sffz

Vcl. 7 8 5:8

Vcl. 7 8 ff 5:4 5:8

THE SPIDER:

Ratified in my cobweb.

Handwritten musical score for orchestra and vocal parts. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Bb), Trombone (Tb), Percussion (Perc.), Piano (Pi), and Voice (A). The vocal parts are labeled "the Spider" and "Traj". The score features complex rhythms, time signatures (e.g., 4:3, 7:8, 5:4, 3:2), and dynamic markings (e.g., f, ff, mf, cresc.). The vocal parts have lyrics written below their staves.

**Flute (Fl):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Clarinet (Cl):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Bassoon (Bb):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Trombone (Tb):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Percussion (Perc.):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Piano (Pi):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Vocal Part A (Aranha):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Vocal Part A (Traj):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

**Vocal Part B (Vc):** Measures 1-2. Key signature changes between 6 and 7 sharps. Measure 1: 4:3. Measure 2: 7:8. Dynamics: f, ff, mf, cresc.

498  
 Fl. 6/8 -  
 7:8 ff 5:8 # 7:8  
 9 7:6 7:8 ff 5:8 7:8  
 (Obx) f 7:6 7:8 ff 5:8 7:8  
 Tb 7:6 7:8 ff 5:8 7:8  
 per. 7:6 7:8 ff 5:8 7:8  
 pi. 7:6 5:4 crest. 9:6 5:8 ff 5:4  
 7:6 7:8 pcd. 7:6 sonata pcd.  
 A Aranha 7:6 5:8 -  
 (-a).  
  
 VI 6/8 f 3:2 5:8 ff 5:6  
 Vla 6/8 7:8 melodic 5:8 ff 5:6  
 El 7:6 5:4 5:6 ff 5:6  
 Vc 7:6 ff 5:6 ff 5:6 ff 5:6 ff

THE ELECTRIC BROOM:

Fellow deputies,

500

Fl 5 8 ff 3:8 ffff

U 5 8 5:4 ffff

Obx 7:5 3 3 7:8 d.. fffff

Tb 7:5 3 3 7:8 d.. fffff

perc. tandem 3 3 fffff 7:8 d.. mf

G.T. 8:5 ff 5:4 sfz sfz sfz

Pi 5 8 ff 5:4 fffff 7:8 8

Vassoura Eletrica 5 8 The Electric Broom 7:8 - 6:8 - Spoken 4:8 ff Se-cho-res deput

Vl 5 8 ff 3:2 fffff

Vcl 5 8 3 3 fffff

Vc 7:8 7:8 ff 5:4 fffff

I'm sorry!! I think it's sweeping time!!

504

Fl

A

Ulx

Tb

perr.

baquitos timpani sticks  
de  
timpano  
tambor pp RL

pi

Voz  
Eléctrica

A  
Voz  
Eléctrica

-ta-dos, des-cul-pen!! Sintó que é hora de varrer!!

504

Fl

A

Ulx

Tb

perr.

baquitos timpani sticks  
de  
timpano  
tambor pp RL

pi

Voz  
Eléctrica

A  
Voz  
Eléctrica

-ta-dos, des-cul-pen!! Sintó que é hora de varrer!!

Fl  
ff

O  
ff

C  
ff

Cl  
ff

Bassoon  
ff

Trombone  
ff

Perc.  
ff  
G.T. secundo

Timpani  
ff  
G.T.

The percussion part is to be played alternating  
Left and right arms. begin this on NEXT measure.

Left arm  $\rightarrow$  special "T" beater. Right arm  $\rightarrow$  2 timpani sticks.

pi  
ff

Trombone  
ff

Timpani  
ff

Trombone  
ff

Bassoon  
ff

Cello/Bass  
ff

Vc  
ff

511

Fl 5  
8

Ob 5  
8

V  
bx 7:5

Tb 7:5  
8

perc. 5 M cymb  
8 f

p 5  
8

Vl 5  
8

Vcl 5  
8

Vcl 5  
8

511 mf

Handwritten musical score page 511. The page contains six staves of music for Flute, Oboe, Bassoon, Trombone, Percussion, and Piano. The first four staves are mostly blank. The fifth staff (Percussion) starts with a dynamic of 'f' and includes a measure with a 5:4 time signature and a '4 tcts.' instruction. The sixth staff (Piano) starts with a dynamic of 'f' and includes measures with various time signatures (7:8, 5:4, 3:2) and complex rhythmic patterns. The piano staff ends with a dynamic of 'mf'.

513

Fl

U

Obx

Tb

perc.

Pi

Vl

Vcl

Vc

Fl

U

Obx

Tb

perc.

Pi

Vl

Vcl

Vc

515

Handwritten musical score for two staves. The top staff starts with a dynamic 'p' and a key signature of one flat. It features a 5:4 time signature with eighth-note patterns and a 7:8 section with sixteenth-note patterns. The bottom staff begins with a dynamic 'f' and a key signature of one sharp. It includes a 5:8 section with sixteenth-note patterns and a 7:9 section with eighth-note patterns.

Handwritten musical score for strings (Vcl, Vcl, Vc) in 5/8 time. The score includes dynamic markings (ff), performance instructions (e.g., '5:4'), and various rhythmic patterns (e.g., 3:2, 5:6). The page number 515 is at the bottom left.



513

Fl 5 8

U 5 8

Uk 7:5 8

Tb 7:5 8

Perc. 5 8 5 cr. f 5:4

Pi 5 8

Vcl 5 8 ff

Vcl 5 8 ff

Vcl 7:5 8 5 5 ff

521

Fp (Flute) 8/8:  $\begin{array}{c} \text{b} \\ \# \end{array}$  5:4

C (Clarinet) 8/8: f 7:6 5:4

Wbr (Woofer) 7:8 5:4 ff

Tb (Tuba) 7:8 5:4 ff 4:3 3:2 5:4

Percussion (Perc.) 6 z (wbl.) ff 8/8 5:4

Percussion (Perc.) 8 f glass chimes L.R. G.T. pp fff

Pi (Piano) 8/8 7:8

Vl (Violin) 6/8 ff 5:4

Vcl (Violoncello) 6/8 ff 5:4

Vc (Double Bass) 7:6 5:4 ff 3:2 3:2 3:2 3:2

523

Fl

cl

vlx

Tb

ff [3:2] [3:2] [3:2]

mf

[3:2] [3:2]

M

perc.

8 f

4 tfsf [5:4]

5cr. [5:4]

6 5:4

tamtam f

ff 2 c w bll. 15:4

ff sped!!

pi

ff

Vp

f

7:8

5:4

ff

3:2

5:6

ff

3:2

3:2

Vcl

7:7

8

523

139

525

Fl. 8 7:8 5:4 5:8

ff [3] 7:8 5:4

(Obx) 8 5:4 5:4 5:8 5:8

ff 5:4 5:4 5:8 5:8

ff ff > simile 3:2 5:8 5:8

Tb 7:8 5:4 5:8 5:8

ffff 3:2 5:4 5:8 5:8

perc. 8 5:4 5:8 5:8

8 p. glass chimes 5:4 5:8

8 G.T. L.R. ff pp f 4 t.t.s. f 5:4

p. 5:8

ff 7:6 5:4 5:8

7:6 5:4 5:8

Vl 3:2 ff 5:8 5:8

Vcl 6:8 ff 5:4 5:8 5:8

Vc 7:8 5:4 5:8 5:8

525 ff 3:2 3:2 3:2 f

527

Fl. f 5:4 3 7:8

Cl. 3:2 7:6 3

Bass. 5:4 4:3

Trom. 5:4 4:3

Perc. 5:4 5:4 5:4

Vn. f 3:2 3:2 3:2

527 > #

Handwritten musical score page 523. The score includes parts for Flute (Fl), Oboe (O), Bassoon (Bx), Percussion (perc.), Piano (pi), Violin (V1), Double Bass (Bass), and Cello (Cello). The score features complex rhythmic patterns and time signatures such as 7:8, 5:4, 3:2, and 5:3. Dynamic markings like ff, f, pp, and fff are used throughout. The piano part includes a section with a basso continuo line. The score is written on multiple staves with various clefs and key signatures.

531

Fl. 5 b. 8 ff [3] [3]

C. 5 8 ff

U. 7:5 # ff 3:2 7:8 5:4

Tb. 7:5 8 f 5:4 2 c. bells. ff 3:2 5:4

perc. 5 8 7. 5:4 tam tam f 2:1 5:4

Fl. 8 ff 7:8 5:4 ff 3:2 5:4

C. 8 ff 7:8 5:4 ff 3:2 5:4

U. 8 ff 7:8 5:4 ff 3:2 5:4

Tb. 8 ff 7:8 5:4 ff 3:2 5:4

perc. 8 ff glass chimes L.R. pp fff

p. 5 8

Vcl. 5 8 ff 3:2 5:4

Vla. 5 8 ff 3:2 5:4

Vc. 7:5 5 8 ff 3:2 5:4 3:2 13:2 3:2

533

Fl  $\frac{7}{8}$  3:2 f (3:2)

C  $\frac{8}{8}$  7:8 ff (3) 7:8 5:4

Ubx  $\frac{7}{8}$  3:2 ff mf 5:4 simile (3:2)

Tb  $\frac{7}{8}$  3:2 ff 5:4

pno. M mfp z cibils > fff 3:2 ff glass chimes ff G.T. p L.R. pp fff (f) 5:7

pi  $\frac{7}{8}$  mf p  $\frac{7}{7}$  mf p  $\frac{7}{8}$  ff 7:6 5:4

Vcl  $\frac{3}{8}$  3:2 p  $\frac{3}{8}$  3:2  $\frac{3}{8}$  3:2

Vln II  $\frac{8}{8}$  b mf 3 3 3 ff 5:4 3

Vc  $\frac{7}{8}$  3:2 p ff 3:2 3:2 3:2

535 Lento  $\text{♩} = 72$

Flute: ff (3:2) 7:2 5:4

Violin: ff 3:2 5:4 5:4 3:2

Bassoon: ff # simile 5:4 5:4 3:2

Tuba: fff 3:2 5:4

Percussion: glass chimes L.R. ff pp fff  $(\times) 7$  8 8 8  $\begin{matrix} \text{use a metal stick.} \\ \text{trg.} \end{matrix}$  bag. pp di metal pp

Pi. ff 7:6 5:4 3:2 4:8

The Dove A. Pianoforte ppp mmm... baca chiusa

Vl. ff 5:4 5:4 3:2 4:8 pizz. mp 4:3 4:3 3:2

Vcl. ff 5:4 5:4 3:2 4:8 pizzicato 4:3 4:3 3:2

Vcl. 535 ff 3:2 13:2 3:2 4:8 pizz. mp 4:3 13:2

538

Fl

U

Ubx

Tb

Perc.

trg. > ~  
pp

pi

A  
Pumba

(mmmm)

5:4

fff

ppp mmm... boca chiusa

Vl

Vln El.

Vc

538

THE DOVE:

Paper,

Man,

543

Fl 3/8 - 4/8 - 5/8

C 3/8 - 4/8 - 5/8

Uk 7:3 4/8 - 5/8

Tb 7:3 4/8 - 5/8

Perc. 3 trg. 4 ppp 5 pp 5 8

Pi 3/8 fff 4 5:4 5:4 fff

A Pumba 3/8 4/8 5/8 3:2 mp Ho mem,

Vl 3/8 mp 4/8 5:4 3:2 5:4 3:2

Vcl 3/8 mp 4/8 5:4 3:2 5:4 3:2

Vc 3/8 mp 4/8 5:4 3:2 5:4 3:2

Animals, things,

Shut your

547

Fl 4/8 - - 5 - 6 -  
 C 4/8 - - 5 - 6 -  
 Oba 7:8 - - 5 - 6 -  
 Tb 7:8 - - 5 - 6 -  
 perc. try. 5 8 mp  $\tilde{e}$  6 8 cr.  $\tilde{e}$  pp  $\tilde{e}$  ta-tum  
 Pi 6 8 b. 5 8 - -  
 ped. L - - - -  
 A Pumba 4/8 b. 3 8 mfp Bi-cho-s, 3:2 mp Co-i 3:2 sas, 5:6 mfp Ca-lai 4:3  
 Vl 4/8 3 8 4:3 mfp 3:2 5 8 3 8 6 8 -  
 Vcl El 4/8 4:3 5 8 3:2 5 8 6 8 -  
 Vc 4/8 5 8 3:2 5 8 6 8 - 7:8 548

mouths.

I'm bringing a word almost of

551

Flute: Measures 1-4. Measure 1: 5/8, 8/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Oboe: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Bassoon: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Trombone: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Percussion: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Piano: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Double Bass: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Cello: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Double Bass: Measures 1-4. Measure 1: 5/8, 4/8, 5/8, 6/8. Measure 2: 5/8, 4/8, 5/8, 6/8. Measure 3: 5/8, 4/8, 5/8, 6/8. Measure 4: 5/8, 4/8, 5/8, 6/8.

Piano lyrics: *vos. p Trago u-ma pa-la-vra qua-se dea-*

love, a forgiveness word.

I want you to

555

Fp

A  
Pomba  
—mor, pa-la-vra de per-dão.  
Quer queijos junteis

Vcl  
Vcl & El  
Vcl

555

gather and comprehend Life.

Rall.

559

Fl.  $\text{b} \text{p} \dots$   $\text{mp} \rightarrow \text{p}$

C.  $\text{mp} < \text{f} > \text{mp} < >$   $< > < >$   $\text{p} < \text{mf} >$

Uk.  $\text{7: } \text{F} \rightarrow \text{7} \text{ Z. } \text{Z. } \frac{5}{8} - \frac{7}{8} -$

Tb.  $\text{7: } \text{b} \text{ F} \text{ Z. } \text{Z. } \frac{5}{8} - \frac{7}{8} -$

perc.  $\frac{5}{8} - \frac{7}{8} \text{ Z. } \text{Y. } \text{b} \text{ Z. } \text{Z. } \text{pp}$

pi.  $\text{mf} \frac{5}{8} \text{ mp}$

(ped.)  $\rightarrow$  (ped.)  $\rightarrow$  (ped.)  $\rightarrow$  \*

A.  $\text{5:4}$   
 (lens) e compre-en-dais a vi da.  $\text{pp}$

Vl.  $\text{b} \text{p} \dots$   $\frac{5}{8} - \frac{7}{8} -$

Vcl.  $\text{mp} \text{ f dolce}$   $\text{mf}$

Vc.  $\text{559} \text{ p} \text{ pp}$

Why do you always suffer, Man, because of the

*Andante* ♩ = 108-112

562

Fl 5 8 -

C 5 8 Z Y. mp F F

Ubx 7:5 8 -

Tl 7:5 8 -

Perc. 5 8 -

Pi 5 mp 8 -

Pomba 5 8 Y b. b. b. b. b. 6 8 V. V. V. V. V. V. 5 8 Z b. b. b. b. b. 3:2 V. V. V. V. V. V. mp Por que so-fre-rás sem-pre, ho-men, Pe-lo pa-

Vl 5 8 mp -

Vla 5 8 -

Vc 7:5 8 mp -

Paper you adore? The letter, the memorandum, the telegram, all have

565

Fl.

O.

ubx

Tb.

perc.

Pi.

Pombo

Vcl.

Vla. cl.

Vc.

-pel que a-do — ras? A car — ta, o o-fí-ci-o, o te-le — gramátém su-as-ses-

565

their secret consolations.

Difficult confessions ask for a white sheet.

Don't scream, don't sigh, don't kill yourself:

Write instead.

# Write Novels, Essays, Letters of

575

Fp

Cl.

Bb

Tb

Per.

Pi.

A. Pombal

es — cre — ve. Es-cre-ve ro-mâ-nces, re — la-tó-rios, car —

Vcl

Vcl. El.

Vc

575

Suicide,

## Lists of reasons,

578

F1      -      ff      mf      13:2      3:2

L      -      f      4:3      5:2      5:6      5:6

Fl      7:3 b      f      8:7:3      f      f      f

Tb      7:3      f      f      f      f      f

Perc.      8      -      L.R. pp      ff

Pi      3:8      6      9:8

A Pomba      3:2      3:2      3:2      3:2      3:2      3:2

tas de su-i — ci — dio,      f ex-po — si — fões de mo-ti — vos,

ff      ff

Vcl      3:8      6      7:8      mf

Vcl.      3:8      6      7:8      -

Vc      7:3      6      7:8      7:8      7:8      mf

578      f

but write.

Don't surrender to the enemy !!

581

Fl. 15 6/8  $\text{f}$   $\text{y} \text{z}$ . 4/8  $\text{z}$   $\text{y} \text{b}$  ff 5/8  $\text{p}$   $\# \text{p}$  7/8  $\text{y} \text{p}$  3:2

O. 5/8  $\# \text{p}$  3:2 4/8  $\text{p}$  5/8  $\text{p}$  7/8  $\text{y} \text{p}$  3:2

Ux. 7:5 5/8  $\text{p}$  5:4 4/8  $\text{b}$  ff 5/8  $\text{p}$  7/8  $\text{y} \text{p}$  3:2

Tb. 7:5 3  $\# \text{p}$  4/8  $\text{p}$  ff 5/8  $\text{p}$  7/8  $\text{y} \text{p}$

Perc. 5/8  $\text{p}$  4/8 - 5 8 G.T. fff+ 7/8 -

Pi. 5/8 4/8 ff b 5/8 7/8

Pomba 5/8  $\text{y} \text{p}$  4:3 4/8  $\text{p}$  3:2 5/8  $\text{p}$  3:2 5/8  $\text{p}$  3:2  
mp mas es-cre-ve. ff Não te ren-das ao i-ntri-go! es-

Vl. 5/8  $\text{p}$  4/8  $\text{y} \text{p}$  ff 5/8  $\text{p}$  7/8  $\text{y} \text{p}$  3:2

Vln. El. 5/8 - 4/8 - 5/8 - 7/8  $\text{p}$  ff 3:2 5:8

Vc. 7:5 5/8  $\text{p}$  mp 4/8  $\text{p}$  ff 5/8  $\text{p}$  7/8  $\text{y} \text{p}$  3:2

Write! Memoirs, Receipts. And why do you despise the man, Paper,

585

Fl. 4 8 5 8 13:2 4:3 3:2 6 5:4

U. 4 8 5 8 3:2 6 8

Alto 7:4 5 8 3:2 6 8

Tb. 7:4 b 5 8 3:2 6 8

perc. 4 5 8 3:2 6 8 G.T. fff+ 5cr. tamtam p! 4:3 3:2 Ppp sempre

A. 4 8 5 8 3:2 6 8

Vl. 4 8 5 8 3:2 6 8

Vcl. 4 8 5 8 3:2 6 8

Vc. 7:4 5 8 3:2 6 8 5:6 5:6 5:6 5:6

me-mó-ri-as, fa-tu-ras. P E por que desprezo ho-mem, Pa-pel,

585

if he sows you with dirty fingers but painfull ones. Think about

589

Fl  
C  
Bx  
Tb  
perc.  
Pi

A  
Pomba

*See-le te fe cu nda com de-dos su-jos mas do-lo-ro-sos, Pen-sa nador*

Vx  
Vcl  
El  
Vc

589 pp f ff p

the sweetness of the words, about the toughness of the words, about the world of

A  
Pomba

P - fu — ra das pa - la — vras, pensan - du — re - za das pa - la - vras, pen - saho mun — do das pa -

UP

Vla.

El.

Vc.

Bass

591

Words. What a fire they transmit you. What a wealth.

Handwritten musical score for Flute (Fl), Oboe (O), Bassoon (Bass), Trombone (Tb), and Percussion (perc.). The score is numbered 594 and includes dynamic markings such as  $f$ ,  $p$ ,  $f p$ ,  $f \downarrow$ , and  $m f$ . Various time signatures are used, including  $6:8$ ,  $5:4$ ,  $4:3$ ,  $3:2$ ,  $6:4$ ,  $5:6$ ,  $3:2$ ,  $9:8$ , and  $5:5$ . The score features complex rhythmic patterns, including sixteenth-note figures and grace notes. The bassoon part includes a section labeled "fountain" with a dynamic  $f >$ .

8

*pi*

6 8

A Partitura

f - la — vras, f Que fe - bre te co - mu - ni - cam. Que ri - que - za.

VI

f ordinario p f > pf > pf

simile

mf sul pont.

VII

E.

Vc

594 9:6 f ordinario p f > pf > pf

simile

mf 3:2 sul pont.

Even if it is a blot of ink or grease,

598

Fl.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{3}{8}$ .  $\frac{5}{8}$   $\frac{5}{6}$

C.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{6}$   $\frac{5}{8}$

Vcl.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{8}$

Tb.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{8}$   $\frac{5}{9}$

$\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{8}$   $\frac{5}{9}$

Pi.  $\frac{7}{8}$  -  $\frac{5}{4}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{5}{9}$   $\frac{5}{8}$

A.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{3}{2}$   $\frac{3}{2}$   $\frac{5}{8}$   $\frac{5}{9}$   $\frac{5}{8}$

Man - cha de tin-tau gr-du - ra,

VI.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{8}$   $\frac{5}{8}$

Vcl.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{8}$   $\frac{5}{8}$

Vc.  $\frac{7}{8}$  -  $\frac{4}{8}$  -  $\frac{5}{8}$   $\frac{5}{8}$

598 mp sul pont.  $\frac{4}{3}$  mp sul pont.  $\frac{3}{2}$  mp sul pont.  $\frac{5}{8}$  mp

anyway, it is a blot of life.

## The Touch of Fingers

Fl. 602

Fl. 6/8 pp

C 6/8 pp

Wx 7:6 3. 1p mf > pp

Tb 7:6 ♫. b. f. pp mf

Prcl. 6 3. 8 pp

Pi 6/8 - 8 pp 5:6 13

*metal beater* trg- bnt

A Pomba 6/8 p em tondo ca — so mancha de Vi — da. mf Passar os de-dos no

Vl 6/8 b. p

Vcl 6/8 f b. 5:6

Vc 7:6 5:6 mp mf sul pont. Sempre mf ordinario

on a white face. No, on a white surface. Certain kinds of

605

Fl.      7:8      3:8      6:8  
 Cl.      7:8      3:8      6:8  
 Bass.      7:8      3:8      6:8  
 Tb.      7:8      3:8      6:8  
 perc.      7:8      3:8      6:8  
 Pic.      7:8      3:8      6:8

L.R. pp      ff      ff      ff      ff      ff

tambor mp

Pic.      7:8      3:8      6:8      3:8      6:8  
 Fl.      7:8      3:8      6:8      3:8      6:8  
 Cl.      7:8      3:8      6:8      3:8      6:8  
 Bass.      7:8      3:8      6:8      3:8      6:8  
 Tb.      7:8      3:8      6:8      3:8      6:8  
 perc.      7:8      3:8      6:8      3:8      6:8

ros — to bran — co... f Nao, na superficie ff branca. p Certos pa-

Vcl.      7:8      3:8      6:8      3:8      6:8  
 Vcl. El.      7:8      3:8      6:8      3:8      6:8  
 Vc.      7:8      3:8      6:8      3:8      6:8

605      mf      f      f      f      f

p sul port.

paper are sensitive. Certain books win us. But

Fl 609

Flute: 7/8, 3:2, 5:8, 4:4  
 Clarinet: 7/8, 5:8, 4:4  
 Oboe: 7/8, 5:8, 4:4  
 Bassoon: 7/8, 5:8, 4:4  
 Trombone: 7/8, 5:8, 4:4  
 Percussion: 7/8, 5:8, 4:4  
 Piano: 7/8, 5:8, 4:4  
 Tambourine: 7/8, 5:8, 4:4  
 Violin: 7/8, 5:8, 4:4  
 Viola: 7/8, 5:8, 4:4  
 Cello: 7/8, 5:8, 4:4

Piano lyrics:

p - peis são sensíveis,  
 cer-tos lá vros nos pos-sem.  
 f Mas

only the man understands you.

Get used to it,

611

F<sub>2</sub> 5/8 f

C 5/8 f#

Uk. 7:5 f

Tb 9:5 f

Perc. 5 7 4

PI 5/8 f

A Pumba 5/8 f sō o ho — mem te com-pre-en — de. A — costu ff

Vl 5/8 f

Vcl. El. 5/8 ff

Vc 7:5 f

Kiss him.

Fallen door,

614

Fl. ff  $\begin{smallmatrix} 5:2 \\ 3:2 \end{smallmatrix}$   $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp

U. ff  $\begin{smallmatrix} 5:16 \\ 6:8 \end{smallmatrix}$  pp

Olx. ff  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp

Tb. ff  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp

Perc. ff  $\begin{smallmatrix} 5:16 \\ 6:8 \end{smallmatrix}$  pp

6.  $\begin{smallmatrix} 5:16 \\ 6:8 \end{smallmatrix}$  pp

G.T. ff

pi. ff  $\begin{smallmatrix} 5:4 \\ 3:2 \end{smallmatrix}$  pp

A.  $\begin{smallmatrix} 6:8 \\ 3:2 \end{smallmatrix}$  pp  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp

Porta. (tvo) ma-te bei- ja-o  $\begin{smallmatrix} 6:8 \\ 3:2 \end{smallmatrix}$  pp  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp  $\begin{smallmatrix} 6:8 \\ 3:2 \end{smallmatrix}$  pp

Vcl. ff  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp  $\begin{smallmatrix} 6:8 \\ 3:2 \end{smallmatrix}$  pp

Vla. El. ff  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp  $\begin{smallmatrix} 6:8 \\ 3:2 \end{smallmatrix}$  pp

Vc. ff  $\begin{smallmatrix} 3:2 \\ 5:16 \end{smallmatrix}$  pp  $\begin{smallmatrix} 6:8 \\ 3:2 \end{smallmatrix}$  pp

arise,

Serve those who pass.

The arch is your destiny, for you the blessings and consolations for all

621

Fl. 7 8 - 6 8 5 8 3:2 5:4

C 7 8 pp f. 6 8 5 8 13 8 5 8 5:4

Obx. 7:7 8 pp 6 8 5 8 5 8 5:4

Tb 7:7 8 pp 6 8 5 8 5 8 5:4

perc. 7:7 8 mp 6 8 5 8 5 8 5:4 Wood chimes mfp

pi  
 mf p  
 mf p  
 mf p  
 mp pp  
 A  
 Parta  
 mp Teu des-ti-no é oar-co, sâo as ben-fâsse con-sor-la-gões p pa-ra  
 VI  
 VII  
 Vcl.  
 El.  
 Vcl.  
 629

are reserved.

# Little Spider,

624

**Fl**

mp      7:8      4:3      5:4      3:2      pp

**C**

**Ulx**

7:8      3      5

**Tb**

7:7      3      5

**perc.**

cymb. comp.      bongos      pp      4:3  
trg. 8      5      bnt      bnt  
W. chs. inf.      5 cr.      ppp semper      4:3

**Pi**

7      3:2      3      5

**A**

7      3:2      3      5      4:5  
orb. 8      dos.      p      Pe — que — nda

**Vcl**

pizz. 5:4      3:2      3:2      3:2      5:6  
sec. 5:4      3:2      3:2      5:6

**Vcl**

7:8      3      3      3      5:6      5:6  
624      p      pp      pp      sol. pont.

little pessimist Spider, I know that you also have the right of an idyl.

627

Flute (mp)

Trombone

Bass Trombone

Percussion

Piano

Tromba (Pomba)

Viola

Cello

627

-ra-nha pes-si-mis-ta, sei que tu nem tens di-rei - toas i-drí-lio.

Broom, Silverfish, return to your original behaviours.

Handwritten musical score for Flute (Fl), Oboe (Obx), Trombone (Tb), and Percussion (perc.). The score consists of four systems of music, each with a different time signature and dynamic marking.

**Flute (Fl):**

- System 1: 6/8 time, dynamic  $mf$ , note heads with  $\#$  and  $\natural$ .
- System 2: 7/8 time, dynamic  $mf$ , note heads with  $\#$  and  $\natural$ . Includes a bracket labeled  $4:3$ .
- System 3: 5/8 time, dynamic  $f$ , note heads with  $\#$  and  $\natural$ . Includes a bracket labeled  $5:4$ .

**Oboe (Obx):**

- System 1: 6/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ . Includes a bracket labeled  $4:3$ .
- System 2: 7/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ . Includes a bracket labeled  $3:2$ .
- System 3: 5/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ . Includes a bracket labeled  $4:3$ .
- System 4: 5/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ . Includes a bracket labeled  $3:2$ .

**Trombone (Tb):**

- System 1: 7/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ . Includes a bracket labeled  $1:3$ .
- System 2: 7/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ .
- System 3: 5/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ .
- System 4: 5/8 time, dynamic  $mf$ , note heads with  $b$  and  $\natural$ .

**Percussion (perc.):**

- System 1: 6/8 time, dynamic  $mf$ .
- System 2: 7/8 time, dynamic  $mf$ .
- System 3: 5/8 time, dynamic  $mf$ .
- System 4: 5/8 time, dynamic  $mf$ .

pi  
 6:8  
 mf  
 7:8  
 5:8

A  
 Pouba  
 6:8  
 mf Vassoura, Tra-fa,  
 7:8 re-gres-sai do vos-so com-par-ta men-toes sen-li-a.  
 5:6

VI  
 6:8  
 mf sub. pont.  
 5:6

Vcl  
 ED.  
 ff [3]

Vcl  
 7:8  
 mf sub. pont.  
 5:6

Vcl  
 7:8  
 mf sub. pont.  
 5:6

6:8  
 f sub. pont.

Telephone, you are already Poetry.

Black and pathetic

Handwritten musical score for Flute (Fl), Clarinet (Cl), Vibraphone (Vib), Trombone (Tb), and Percussion (perc.). The score consists of five staves. The Flute and Clarinet staves begin with a dynamic of *mf*. The Vibraphone and Trombone staves begin with a dynamic of *f*. The Percussion staff uses a rhythmic pattern of eighth notes. Measure numbers 634 through 640 are indicated above the staves. Various time signatures (6, 7, 8, 9, 10) and key signatures (B-flat major, A major, E major) are used throughout the score. Articulation marks, dynamics (e.g., *f*, *mf*, *pp*, *ff*), and performance instructions (e.g., *L.R.*) are also present.

you shall stay among the things. That everything

pi: 3/8 f 3/8 ff 5:4 7:8 ff 7:16  
 9:8 col ped. 7:9 3:2 3:2  
 Posa: 3/8 ff fi-cah-treas coi-sas, Que ca-da coi-sa  
 VI: 3/8 f b f 4/8 pizz. ff arco ff 7:16  
 El.: 3/8 ff b f 5/8 - 7:16  
 VL: 7:8 f ff 4/8 5/8 ff 7:16

637

THE PAPER, THE BOOZE BOTTLES,  
THE SPIDER, THE DOOR;

turns into a beautiful thing !!

A beautiful thing!  
 (repeated several times)

641

Fl. ff 6:4  
 C. ff 6:4  
 Oboe ff 6:4  
 Tb. ff 6:4  
 perc. G.T. ff  
 Pi. ff 6:4

The paper

S. ff 4:3  
 O. ff u ma loi sa be  
 P. ff u ma loi  
 T. ff u  
 B. ff u 3:2 ma

The booze bottles

Cop. ff b ma loi  
 A. ff v ma  
 A. ff v ma loi  
 O. ff v ma loi sa

The Dove

A. ff se jaun-moi sa be la!!  
 Spider Aranha ff v ma loi sa be  
 A. ff v ma  
 Porta ff v ma

Vcl. ff 3:2  
 Vcl. ff 5:4  
 Et. ff 5:4  
 Vcl. ff 5:4

641 ff martellato

643

Fl. ff simile

C. ff

Oboe 7:6 5:4 ff

Tl. 7:8

pno. 6 8 7

pno. 7

S. 5:6 ~la? U-ma coi-sa be-la?

A. 5:6 3:2 su be-la? U ma coi-sa be-la?

T. 3:2 ma coi-sa be-la?

B. 7:6 coi sa be-la? U ma

O. Cop. 4:3 sa be-la? U ma coi-sa be-la?

A. gif. 3:2 coi sa be-la? U ma coi-sa be-la?

Drf. Cach. 7:8 U ma coi sa be-la? U ma

A. Pomba 4:3 ff 3:2

A. Aranha 4:3 5:6 ~la? U ma coi-sa be-la? U ma coi-sa be-la?

A. Porta 7:8 3:2 coi-sa U ma coi-sa be-la?

Vcl. 2:6 7:6 5:6 7:6 5:6 7:6 5:6 7:6 5:6

Vcl. ff 7:6 5:4 7:6 5:4 7:6 5:4 7:6 5:4

643 177

645  
 Fl. ff  
 O.  
 Ob. ff  
 T.B.  
 perc.  
 pi.

S.  
 P.  
 P.  
 A.  
 T.  
 B.

C.U.  
 A.  
 D.  
 C.U.

A.  
 Pomba

A.  
 Aracha

A.  
 Porta

Vl.  
 Vcl.

178 645 ff 5:4

642

Fp  
C  
Vcl  
Tb  
perc.  
Pi

S  
P  
A  
T  
B

Cop.  
U  
Lach.  
Porta  
Arasha  
Porta  
Vcl  
Vcl  
642 ff

Fl. 649  
 Cl.  
 Obx.  
 Tb.  
 per.  
 P.  
 S.  
 D.  
 A.  
 T.  
 B.  
 O.  
 Cpt.  
 Arque.  
 Gpt.  
 Cash.  
 A.  
 Aranha.  
 A.  
 Vp.  
 Vt.  
 Vc.

stop tam tam vibration  
 (pare a vibração do tam tam)  
 stop piano vibration  
 (pare a vibração do piano)

180

THE DOVE: A beautiful thing,

651

Fl. (ff) 3:3  
Cl. (ff) 5:4  
Wx. -  
TL. 7:4  
perc. L.R. 4:3  
Pi. 5:4  
seas pch.

D  
P.  
T  
B

coi—sa be—la?

O. 3:2  
V. 4:3  
S. 7:4  
—ma coi—sa be—la?  
be—la?  
coi—sa be—la?

A. Pouba  
A. Aranha  
A. Porta

mp u-ma coi-sa be-la. u-

V. 3:2  
Vcl. dolce p  
Vcl. ff 5:4  
Vcl. 3:2  
Vcl. mp

a fair thing.

THE SILVERFISH:

I will have to

656

Fl. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Oboe | 9:4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Tuba | 7:4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Perc. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Pi. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 P. Tamb. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 A. Tamb. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 A. Traga. | 9:4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Vcl. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Vcl. C. | 4 7 3 | 16 7 3 | 3 - | 7 8 |  
 Vcl. | 4 7 3 | 16 7 3 | 3 - | 7 8 |

mp # o. | mp # o. | without mute semi-surdina | 3:2 4:3 |  
 f mf # o. | 3:2 4:3 |  
 mp | 3:2 4:3 |

ma coi-sa justa. The Silverfish Pre-ci-sa-ri-a dap

ff ff | 3:2 4:3 | mf metalico | 3:2 4:3 |

Adapt myself. I'll only chew fine handwritings. THE PAPER, THE BIGGE BOTTLES,  
THE SPIDER, THE DOOR: A beautiful thing.  
A fair thing.

## THE PAPER, THE BOTTLES

A fair thing.

repeated  
several  
times

A handwritten musical score for orchestra, page 10, measures 670-679. The score includes parts for Flute (Fl), Clarinet (Cl), Oboe (Obx), Trombone (Tb), Percussion (Perc), and Piano (Pi). Measure 670 starts with a dynamic of  $\frac{6}{8}$ . Measures 671-672 show various dynamics and time signatures ( $\frac{5}{8}$ ,  $\frac{4}{8}$ ,  $\frac{5}{8}$ ). Measures 673-674 feature complex rhythmic patterns with grace notes and slurs, including a tempo marking of  $\frac{3}{2}$  and a dynamic of  $\frac{ff}{ff}$ . Measure 675 contains a dynamic of  $\frac{ff}{ff}$  and a tempo marking of  $\frac{5-10}{8}$ . Measures 676-677 show a dynamic of  $\frac{ff}{ff}$  and a tempo marking of  $\frac{reco-reco}{8}$ . Measures 678-679 end with a dynamic of  $\frac{ff}{ff}$ . Measure 680 begins with a dynamic of  $\frac{ff}{ff}$ . The score concludes with a dynamic of  $\frac{ff}{ff}$  and a tempo marking of  $\frac{ff}{ff}$ .

A  
 Pomba | :4 - | 4 - | 8 - | 8 - | 8 - | 8 - | 8 - |  
 A  
 Aranha | :4 - | 4 - | 5 - | 8b | 3:2 | 8b | 4:3 | 8b | 5:4 | 8b | 4:3 | 8b |  
 V — ma coi-sabe — La, V — ma coi-sa ju-za, La, V — ma coi-sabe be-la, V —  
 A  
 Porto | 7:6 - | 4 - | 5 - | 8f | 3:2 | 8f | 4:3 | 8f | 5:4 | 8f | 4:3 | 8f | 3:2 | 8f |  
 ma coi-sa, V — na coi-sa ju-sta.  
 A  
 Traça | 7:6 b | 6 | 4:3 | 8 | 7:6 f | 3:2 | 8 |  
 —tar-me... f Só re-rei be-las cal-i-gra-fias.

Musical score for orchestra, page 10, measures 15-16. The score includes parts for Violin 1, Violin 2, Cello, Double Bass, and Trombone. Measure 15 starts with a dynamic of **f p** and a *senza vibrato* instruction. Measure 16 begins with **ff sf z**.

626

Fl  
Cl  
Cbx  
Tb  
perc.  
Pi

S  
P  
T  
B

O  
A  
V  
Cach.

A  
A  
A

Vl  
El  
Vc

mf U-ma coi — sa jus-ta. U-ma coi-sa-be-la. mp U-ma coi — sa jus-ta. U-ma coi — ma  
 mf U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mf U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mf U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 ff U-ma coi-sa-be-la. U-ma coi-sa jus-ta.  
 ma coi-sa jus-ta. U-ma coi — sa jus-ta. U-ma coi — ma  
 ma coi-sa jus-ta. U-ma coi — sa jus-ta. U-ma coi — ma  
 ma coi-sa jus-ta. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 mp U-ma coi — sa jus-ta. U-ma coi-sa-be-la. U-ma coi — sa jus-ta. U-ma coi — ma  
 ff U-ma coi-sa-be-la. U-ma coi-sa jus-ta.

681

F1  
C  
Alx  
Tb  
perc.  
Pi

*pp*  
*pp*  
*pp* con sordina  
with mute  
*pp*

S  
A  
T  
B

*mp* los — sa jus — ta.  
*mp* coi — sa be — la.  
*mp* sa be — la. *p* ma coi — sa jus — ta.  
*mp* u — ma coi — sa jus — ta.

O  
Vcl.  
Cst.

*mp* u — macoi — sa be — la. *p* ma coi — *b* sa jus — ta.  
*mp* be — la. *p* ma coi — sa jus — ta.  
*mp* ma coi — sa jus — ta, *p* coi — sa jus — ta.

A  
Pomba  
A  
Aracá  
A  
Parda

*mp* be — la.

*mp* u — ma coi — sa jus — ta.

Vl  
Vcl.  
Vc

*mf*  
*pp*  
*pp*

686

Fl. (7:8)  $\text{pp}$

O. (7:8)  $\text{pp}$

Obx. (7:8)  $b\ddot{\text{f}}$   $\text{pp}$   $b\ddot{\text{f}}$   $b\ddot{\text{f}}$   $b\ddot{\text{f}}$

Tb. (7:8)  $\text{pp}$

perc.

Pi. (7:8) (5:8) (3:2)  $\text{pp}$  (pedal)  $\text{pp}$  (6:8)

Of. Ad. (7:8) (5:8) (6:8)

Vcl. (7:8) (5:8) (5:4)  $\text{pp}$  (mf) (mf) (5:8)

Vcl. (7:8) (5:8) (mf) (mf) (5:8)

Vcl. (7:8) (5:8) (pp) (5:8)

THE ADMINISTRATIVE OFFICER;

A beautiful

690

Fl.  $\frac{5}{8}$  ♯ pp

C.  $\frac{5}{8}$  pp

Sax.  $\frac{7}{8}$  ♯ pp

Tb.  $\frac{7}{8}$  pp

perc. 5 8

Pi. 5 8

The Administrative Officer

Op. Ad.  $\frac{5}{8}$  p v ma loi sa be —

Vcl.  $\frac{5}{8}$  pp 5:4

Vcl.  $\frac{5}{8}$  mf pp

Vcl.  $\frac{7}{8}$  pp

thing?!

693

Fl. (5:8)  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$  pp  
 C. (5:8)  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$  pp  
 Obx. (7:5)  $\text{B} \text{D} \text{F} \text{G} \text{A} \text{C} \text{E}$  pp  
 Tb. (7:5)  $\text{B} \text{D} \text{F} \text{G} \text{A} \text{C} \text{E}$  pp  
 perc. (5:8) -  
 pi. (5:8) - (5:8) pp (3:2) ped.L  
 Of. Ad. (5:8)  $\text{F} \text{A} \text{C} \text{D} \text{E} \text{G}$  - (5:8) -  
 (6e-) — La?!... > pp

Vl. (5:8)  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$  pp (5:4)  
 Vla. (5:8)  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$   
 El. (5:8)  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$  mf  
 Vc. (7:5)  $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$  pp (5:4) pp

(curtain)

697

Fl.  $\frac{7}{8}$   $\frac{5}{8}$  pp.

1.  $\frac{7}{8}$  pp.

Obx.  $\frac{7}{8}$  pp. b.  $\frac{5}{8}$ .

Tb.  $\frac{7}{8}$  pp.  $\frac{5}{8}$ .

Mt.  $\frac{7}{8}$  bagretas de timpano.  $\frac{5}{8}$  tantam p.

G.T. ppp mf ppp

S.  $\frac{7}{8}$

Ad.  $\frac{7}{8}$   $\frac{5}{8}$

1.  $\frac{7}{8}$  pp.  $\frac{5}{8}$ .

Obx.  $\frac{7}{8}$  pp.  $\frac{5}{8}$ .

Vc.  $\frac{7}{8}$  pp.  $\frac{5}{8}$ .

697 pp.  $\frac{5}{8}$ .

Nova Iorque,  
12 de Dezembro  
de 1996

